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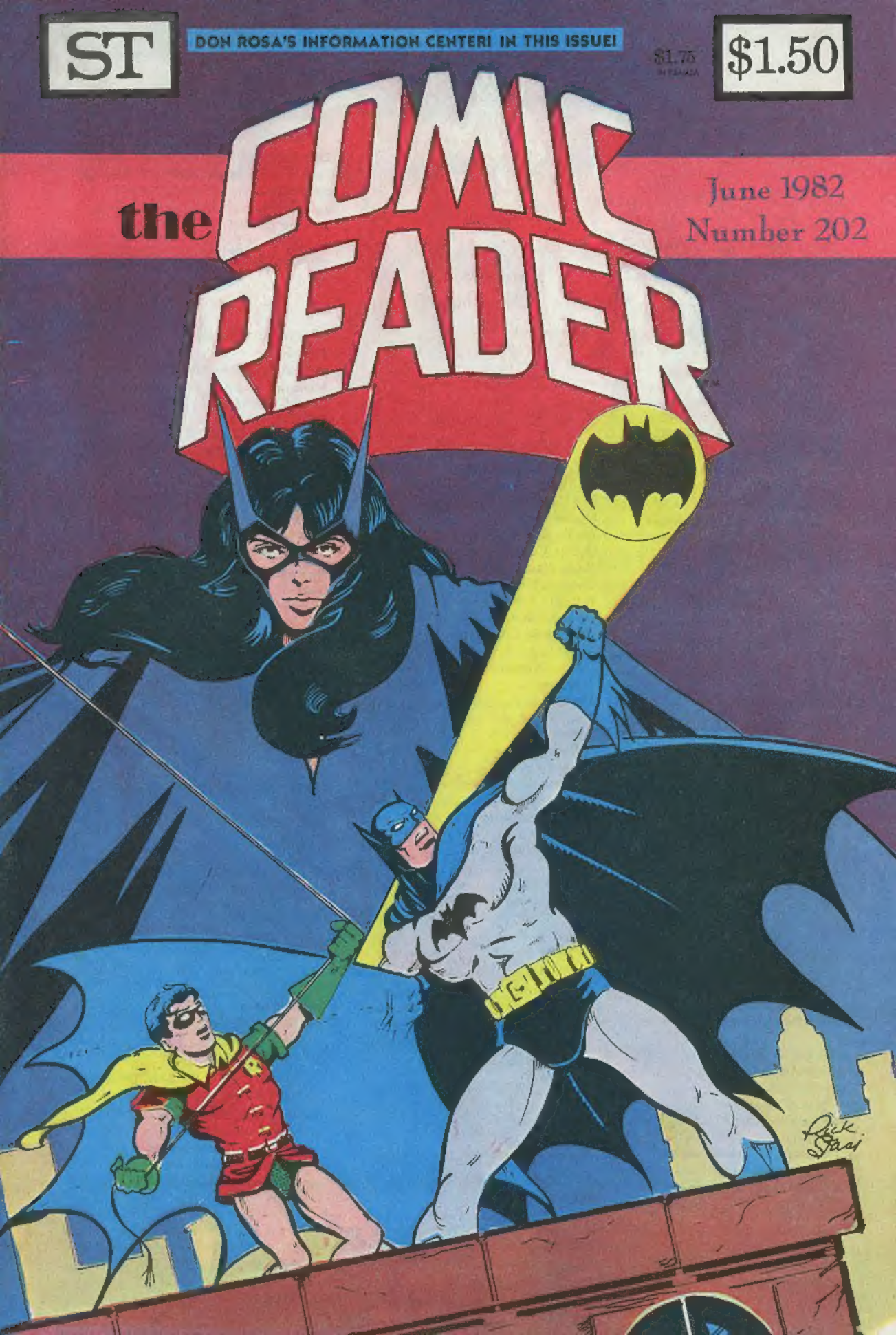
the COMIC READER

June 1982
Number 202



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The COMIC READER
June 1982
Volume 1, Number 202

OUR COVERS: Rick Stasi's versions of Earth-Two's Batman, Robin and Huntress; and Paul Abrams and Bruce Patterson contribute a portrait of Green Lantern. Both are © 1982 DC Comics Inc.

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DC News

Just when you thought it was safe to pin up your schedule of who was editing what and for whom, DC's status quo is again being changed. Laurie Sutton, who joined DC back in 1979 as head proofreader, has stepped down from her editorial post. Her future options include writing "of some sort, science fiction probably, or maybe even comics." Her decision was prompted, she said, because she felt she had become sidetracked at DC. "It's difficult to come home every day from a job like this and be creative...now that I'm in a position to start again, I'm going to take advantage of that opportunity." Her titles, WARLORD, ARION, LORD OF ATLANTIS and THE LEGION OF SUPER-HEROES, as well as the WORLD'S GREATEST SUPERHEROES comic strip, had yet to be reassigned at press time.

Some of the slack will be taken up, however, when DC allows two former editors to take over editing on books they are currently writing. Not yet official is the promotion to editor-writers of Roy Thomas and Gerry Conway; they would become editors of the books they created, ARAK and CAPTAIN CARROT for Thomas, and THE FURY OF FIRESTORM for Conway, joining Marv Wolfman, who is editing his own creation, THE NIGHT FORCE. Each would continue to write for other editors as well.

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Thomas, who with Conway is involved in film work, co-writing the MAD MAGAZINE MOVIE with no connection to DC, though the film is for Warners, as well as a live-action adventure fantasy for Ralph Bakshi and 20th Century-Fox, two other deals and at TV pilot, has cut back a bit in his comics writing, relinquishing the scripting of CAPTAIN CARROT to Scott Shaw! and will eventually give up WONDER WOMAN as well.

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100 PAGES OF NON-STOP ACTION AND SUSPENSE!
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THE CONFESSION OF HELL!
THE FIRST TWO CHAPTERS OF SUPER-HEROES ATTACKING FROM FULL COLOR!

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Meanwhile, on the revival front, two surprises in the title/numbering business I have such a bizarre fascination for: against all odds, BLACKHAWK WILL be beginning again with #251, and the title of the new Supergirl-starring title has become THE DARING NEW ADVENTURES OF SUPERGIRL.

In an effort to plug the gap left when the mystery books were cancelled, a book showcasing new talent is being planned by DC which will feature second string characters in stories done strictly by newcomers solicited at conventions. Marv Wolfman and Ernie Colon are the editors, and the details are still being hammered out.

A DC publication appeared in April which came as a bit of a surprise: THE GREAT SUPERMAN COMIC BOOK COLLECTION, the first trade paperback I'm aware of published directly by DC. Laurie Sutton edited and Nelson Bridwell wrote the introductions to the stories, which include: "The Origin of Superman" (AMAZING WORLD OF SUPERMAN #1); "How Luthor Met Superboy" (ADVENTURE #271); "The Supergirl From Krypton" (ACTION #252); "Superman's Return to Krypton" (SUPERMAN #141); "Three Nights in the Fortress of Solitude" (LOIS LANE #14); "The Boy of Steel" (JIMMY OLSEN #16); "The Team of Luthor and Brainiac" (SUPERMAN #167); "Who Took the Super Out of Superman" (SUPERMAN #296); "Clark Kent Forever--Superman Never" (SUPERMAN #297); "Clark Kent, Get Out of My Life" (SUPERMAN #298); and "The Double or Nothing Life of Superman" (SUPERMAN #299). Cover price is $6.95.

Also published last month and released in what has to be the most expensive means ever for collectors, is ATARI FORCE #1, which can be had only by purchasing Atari's DEFENDER. The book is 5" x 7" and features an original science-fiction team called (naturally enough) the Atari Force. It's creator/writers are Roy Thomas and Gerry Conway; art is by Ross Andru, Dick Giordano and Mike DeCarlo, and Giordano is editor. It's set in 2005 A.D. and involves the first part of a story which is continued in #2 and 3. #2 will be available when you buy the BERSERK videogram cartridge, #3 comes in STAR RAIDERS. The books are 48 pages and are printed on cover stock.

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With ARION, LORD OF ATLANTIS getting its own book in August (November cover date), WARLORD will get a new back-up feature. THE BARREN EARTH is by Gary Cohn and Kubert-school alumnus Ron Randall. It involves a distant future in which the Earth is worn out and the sun has died down, and the Earth is being recolonized by people who had left it eons before for other planets.

Newcomer-artist Dan Jurgens (from the Minneapolis area) will pencil WARLORD #63 with Mike DeCarlo do-

ing the pencils. He may end up doing more.

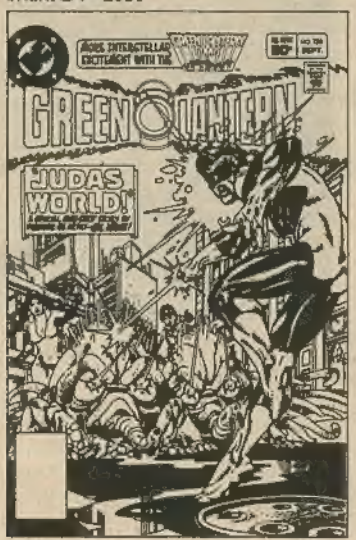
The new material lead feature in ADVENTURE COMICS #493 will be the CHALLENGERS OF THE UNKNOWN strip, done by Bob Rozakis, George Tuska and Andy Myshynsky. The BLACK CANARY reprints are replaced by SHAZAM! reprints.

G.I. COMBAT #246 is a special 48-page no-ads, $1.50 issue.

The digests will be going to the $1.25 price Marvel is getting for its digests with the July releases (October cover dates).

The current NEMESIS storyline will come to a smashing conclusion in THE BRAVE AND THE BOLD #193 which teams him with Batman in a book-length story.

The MASTERS OF THE UNIVERSE insert is written by Paul Kupperberg and drawn by Curt Swan; it will appear in these November cover-dated issues: THE NEW TEEN TITANS #25, WARLORD #63, ARAK/SON OF THUNDER #15, SUPERMAN #377, LEGION OF SUPER-HEROES #293, ALL-STAR SQUADRON #15, WONDER WOMAN #297, ACTION COMICS #537, DC COMICS PRESENTS #51, BATMAN #353, DETECTIVE COMICS #520, THE FURY OF FIRESTORM #6, THE NEW ADVENTURES OF SUPERBOY #35, THE DARING NEW ADVENTURES OF SUPERGIRL #1, CAPTAIN CARROT AND HIS AMAZING ZOO CREW! #9 and JUSTICE LEAGUE OF AMERICA #208.



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Alan Brennert will be taking over the writing on the HUNTRESS strip, following some Levitz plots dialogued by Joey Cavalieri. Joe Staton, despite earlier reports, remains the penciller.

DC COMICS PRESENTS #50 will feature a two-page pin-up featuring all the guest-stars the book's had in its existence (65 characters) by Alex Saviuk and Frank Giacoia.

This year's JLA/JSA/All-Star Squadron team-up will be continued from JLA #207 to ALL-STAR SQUADRON #14 to JLA #208 to ASS #15 to JLA #209. The '80s JLA and JSA members and the '40s All-Stars are pitted against Earth-Three's Crime Syndicate of America from JLA #29-30: Ultra-Man, Superwoman, Johnny Quick, Owl Man and Power Ring.

Following this month's BINKY digest issue of THE BEST OF DC is a special SUGAR AND SPIKE issue which features the first new S&S stories by Sheldon Mayer since the book's demise in 1971, as well as reprints and unpublished stories starring Binky and Stanley and His Monster.

Elliot S. Maggin wrote the new SUPERMAN story in #376; the back-up features Supergirl and leads into her new book which debuts in August.

Batman faces Colonel Blimp in BATMAN #352.

The Omega Men continue to roam Marv Wolfman's books. Following this month's ACTION COMICS appearance, they head over to appear in NEW TEEN TITANS #24.

BATMAN ANNUAL #8 features Batman vs. the Messiah of the Crimson Sun, a bizarre mass-murderer in a story by Mike Barr and Trevor Von Eeden which was shot from Von Eeden's pencils.

This month's SGT. ROCK features a new ROCK story written and drawn by Joe Kubert in honor of the book's (OUR ARMY AT WAR/SGT. ROCK's) 30th anniversary.

The Legion of Super-Heroes guest-star in WORLD'S FINEST #284 to battle the Composite Superman, who has all their powers.

Carmine Infantino illustrates the G.I. ROBOT story in WEIRD WAR TALES #116 in which the title character gets a partner--a robot dog named Cat.

Stan Goldberg did the back-up strip for CAPTAIN CARROT #8 which features a solo Alley-Kat-Dabra story.

DC has done some more hiring and promoting of behind-the-scenes people. Neal Pozner, a veteran designer of many companies, has been named Design Director. He'll be responsible for the entire visual look at DC, initially working on the special projects such as the Atari, Wonder Woman Foundation and licensed products. (We knew Neal back when he was a fellow publisher of small circulation fanzines.)

Mary Moebus, formerly Licensing Coordinator, has been promoted to Licensing Manager due to her contributions to the many licensed products she's coordinated. She will be joined by Corinda Carford, who will be the Assistant Licensing Manager. She had been an Administrative Assistant at DC prior to the appointment.

And Charlie McDade has been named new Manager of Business Affairs, responsible for managing DC's contracts and legal affairs. Interestingly, Carford is a singer/songwriter, and McDade is a novelist/poet. (Even artists gotta eat.)

Et Al

Ken Landgraf's Landgraphics Publications has issued #3 in the STAR FIGHTERS black-and-white magazine series. The stories include a 25-page Star Fighters story, "666" by Landgraf and inkers Armando Gil, Gene Day, Dave Simons, Willie Blyberg and Sam de la Rosa; "Euro of Korophae" by Larry "Linski" Johnson; "Rusty Rockets" by Gil; "Star Magi" by Blyberg; and a new Axe McChord story by Landgraf and Gil. It's $2.80 from Ken Landgraf, 315 E. 21st Street, Apt. 7H, New York, NY 10010.

Jim Steranko's PREVUE #48 will be out in late May. Features include coverage of CONAN and BLADE RUNNER; John Carpenter on THE THING; Steve Martin's DEAD MEN DON'T WEAR PLAID; TRON, the Disney movie and the game it inspired; MAD

[Continued on page 40]

From right to left are the Reverend Mieczyslaw Malinski, official biographer of Pope John Paul II, James E. Galton, president of Marvel Comics Group, and Gene Pelc, Marvel's Japan-based representative, discussing the POPE JOHN PAUL II comic Marvel is publishing this spring.

Marvel News

The Great Eclectic Kid Stuff Experiment is Over. Apparently, though the book survived nearly thirty years of almost continuous publication, DENNIS THE MENACE was unable to find much of a market in today's comics world. #12 will be the last issue, with similar fates due the digests. This is the second such failure of Marvel to capture the pre-teen market with material which had proven previously salable; their Hanna-Barbera licensed comics ended after eighteen months in '78.

All of Marvel's super-special format comics will henceforth be comic book-size rather than magazine size. This change will not alter their cover price, however; they'll still be $2.50 each.

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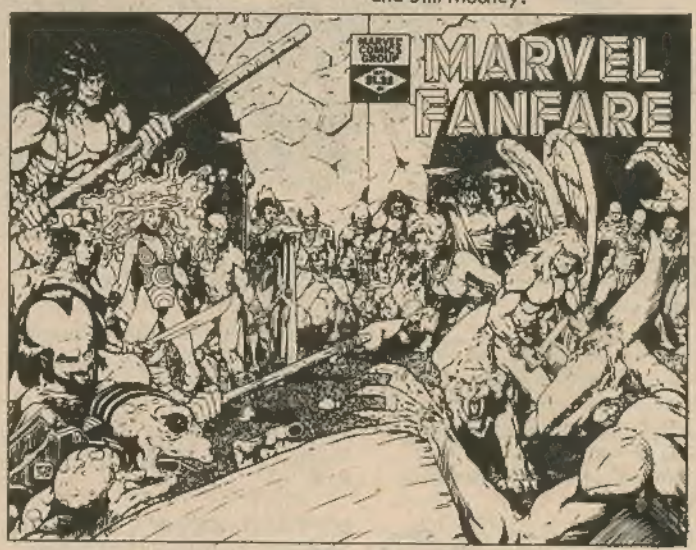

Chic Stone had a mild heart attack earlier in April from which he is recovering. A speedy "get well" Chic!

Some of the unassigned books due to the past several months' departures have finally been assigned:

Roger Stern will be the new regular writer on THE AVENGERS. No word on whether he's going to change the line-up again, as is each new writer's wont.

J. Marc DeMatteis is the new writer on GHOST RIDER, replacing Stern. Given De Matteis's predilection for demonic-themed stories (see THE DEFENDERS), this seems a natural.

And Paul Smith becomes regular artist of UNCANNY X-MEN as of #165. Dave Cockrum has left the book to work on his MYSTERIONS graphic novel.

But there's a new departure as well: Chris Claremont and Steve Leialoha are leaving SPIDER-WOMAN as of #46. Chris is doing related X-projects (as in "X-Men") and Steve is going the time-honored route of doing a graphic novel. No new team set as yet, as usual, but rumor has it that a new approach to the book is in the offing.

Jim Starlin is doing a special issue of THOR featuring Her. He also did the cover of IRON MAN #163. Starlin's DREADSTAR will appear in July as MARVEL GRAPHIC NOVEL #3.

The artists of the various Marvel annuals have been announced. Ron Wilson is doing the CAPTAIN AMERICA ANNUAL; Bob Hall is doing THOR's; IRON MAN ANNUAL will be by Jerry Bingham; the AVENGERS ANNUAL will be done by Al Milgrom and Joe Sinnott; and MARVEL TEAM-UP ANNUAL will be done by Mark Gruenwald and Jim Mooney.

Marvel has signed a contract with Canada's Nelvana Productions to do a live-action movie featuring the X-Men. Chris Claremont will be involved in some way with the screenplay.

There's talk of doing CAPTAIN AMERICA as a Broadway musical on the lines of ANNIE. This is not definite, by any means.

Marvel's official address as of May is 387 Park Avenue South, New York, NY 10016.

You can't let DC do all the hiring of behind-the-scenes; Marvel hired Laura Rose for the post of Marketing Manager for Continental Europe. She is of course responsible for selling the license for products and publications based on the Marvel group and all of the other various licensees they have enlisted over the past few months. She

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reports to Gail Munn, Marvel's vice president of international licensing. You learn something new every month.

Finally, rumor has it that Marvel has suspended Fantaco's license for the Marvel Chronicles series after reading Jack Kirby's rather condemning opinions of Marvel policies in what was, after all, a Marvel-approved publication.

Archie Coming

ARCHIE COMICS DIGEST MAGAZINE No. 55, August. Dan DeCarlo did the cover. [5/25]

ARCHIE GIANT SERIES MAGAZINE No. 519, August. Archie's Jokes is the issue's title. Dan DeCarlo did the cover. [5/25]

ARCHIE'S GIRLS, BETTY AND VERONICA No. 319, August. Dan DeCarlo did the cover. [5/25]

PEP No. 385, August. Stan Goldberg did the cover. [5/25]

ARCHIE...ARCHIE ANDREWS WHERE ARE YOU? No. 23, August. Dan DeCarlo did the cover. [6/1]

LITTLE ARCHIE No. 177, August. Dexter Taylor did the cover. [6/1]

MAD HOUSE COMICS No. 129, August. Stan Goldberg did the cover. [6/1]

THAT WILKIN BOY No. 51, August. Dick Malmgren did the cover. [6/1]

ARCHIE AT RIVERDALE HIGH No. 87, August. Stan Goldberg did the cover. [6/8]

BETTY AND VERONICA DIGEST MAGAZINE No. 3, August. Dan DeCarlo did the cover. [6/8]

JOSIE AND THE PUSSYCATS No. 105, August. Stan Goldberg did the cover. [6/8]

JUGHEAD No. 324, August. Stan Goldberg did the cover. [6/8]

ARCHIE AND ME No. 135, August. Stan Goldberg did the cover. [6/15]

ARCHIE'S TV LAUGH-OUT No. 86, August. Stan Goldberg did the cover. [6/15]

EVERYTHING'S ARCHIE No. 102, August. Stan Goldberg did the cover. [6/15]

MAD HOUSE COMICS DIGEST MAGAZINE No. 8, August. Dan DeCarlo did the cover. [6/15]

Pacific Coming Comics

CAPTAIN VICTORY and THE GALACTIC RANGERS No. 6, September. The climax to the current storyline is brought about by Jack Kirby and Ron Thibedeaux. Also, another episode of the Goozlebobber. Kirby and Thibedeaux did the cover. [June]

PACIFIC PRESENTS No. 1, September. A new three-issue trial run begins with THE MISSING MAN written and drawn by Steve Ditko, and THE ROCKETEER by Dave Stevens sharing

the book. Ditko's strip is eighteen pages, Stevens' is twelve. The two each drew half of the split cover. [June]

Krupp News

DEATH RATTLE No. 4. The lead feature is an eighteen pager by Charles Burns (who did DOGBOY in RAW #3, as well as a story and the cover of #4) with work by George Metzger and J. Michael Leonard rounding out the issue. A Freak Bros. parody (the Fiend Bros.) by Steve Stiles is on the back cover; the front cover's by Richard Corben. [$1.75; May]

THE SPIRIT No. 34. Reprints of SPIRIT stories are joined by a brand-new piece by Will Eisner on "Garbage," part of the "Big City" series, and an interview by Eisner of Milton Caniff, which is part one of a two-parter. Much unpublished Caniff art as well as an Eisner/Caniff jam are included. Eisner did the cover. [$2.50, May]

THE ART OF WILL EISNER. Will Eisner's career is covered from his high-school years to the present, featuring many unpublished covers, daily strips and illustrations from his archives. A collection of photographs also outline his colleagues and career; there is a full-color eight-page SPIRIT section included. Cat Yronwode researched and wrote the book; Jules Feiffer did the introduction. 134 pages, paperback, $10.95. A hardcover limited, signed edition will be made available; write Kitchen Sink for details. [No. 2 Swamp Road, Princeton, WI 54968]. [May]

THE OUTER SPACE SPIRIT featuring WALLY WOOD. The complete collection of the stories Wally illustrated in 1952. Includes the ones Will Eisner partially inked as well as the roughs and scripts by Jules Feiffer and Klaus Nordling which would have appeared as the episodes following had the SPIRIT section not been discontinued. Pete Hamill did the introduction, with additional text by Cat Yronwode and Eisner. A Wally Wood cover adapted from one of the SPIRIT splashes he did fronts the book. [$8.95, June]

FANDOM CONFIDENTIAL featuring Jim Engel and Chuck Fiala No. 1. The first 26 TCR episodes have been collected and will be published in one far-more polished package than they have been here. Sixteen of the pages will feature color, and there is a new eight-page strip done especially for the book. Each episode has been re-lettered and all the niggling production

errors we made have (we hope) been corrected. [June]

Also available from Kitchen in mid-May will be BOP, a music-based comic/text magazine. The first quarterly, $2.75 issue features a John Pound cover, these comic strips: "Taps" by Alex Toth, "East Virginia Blues" by Trina Robbins, "Surf City" by Rick Geary, "Teen Beat '63" by Marc Hempel, "Baby Blues" by Joe Schwind, "Kitz 'n' Katz/The Lost Chord" by Bob Laughlin, "Cowboy Song" by Harvey Pekar and Sean Carroll, "Much Too Much" by Cat Yronwode and Bill Fugate (a Jerry Lee Lewis interview adapted into comic form), "Lovers of the Blues" by Bruce Sweeney and D. Lieberman, and "The Mystery Dance" by Doug Erb. Ron Courtney, Murray Bishoff, George Moonogian, Dean Mullaney and Cat Yronwode contribute the text.

Charlton News

CHARLTON BULLSEYE #10 will be a new THUNDERBUNNY story by writer Martin Greim and artist Brian Buniak, which features a redesigned version of the character. Golden Kid, a forties super-hero, is "revived" along with a few others, in the first of two stories in the issue; in the other,

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a robot is destroying fast-food joints in Boston, MA, with a lot of fannish in-jokes featured. BULLSEYE is maintaining a slot on the bi-monthly sched, but sales do not yet warrant going monthly.

Bill Pearson says that Charlton's receiving plenty of fan cover illustrations for the western and ghost titles, submitted on the same basis as the BULLSEYE material. So, if you're tempted to send one in, be advised that the only payment you'll receive is the return of your original and several copies of the book.

A Comic Reader

By Sam Kujava

Fans and pros alike have come under fire in this column for one reason or another. Most comic-book readers know next to nothing about art history and appreciation. Thus, it is ludicrous when lettercol writers compare their current favorite pencil-pusher to Leonardo or Rembrandt! With the defections and deaths of many experienced artists, hapless editors are saddled with non-experienced kids fresh out of high school, swipe files in hand and full of ambition. But with no try-out or anthology titles left to learn one's craft on, the unsuspecting buyer may pick up the latest issue of his favorite title, and be made a reluctant audience to some young tyro going through artistic growing pains. One expects to see an up and coming artist labor for a while in the back pages of some mystery comic...but in the pages of top sellers like AMAZING SPIDER-MAN or MASTER OF KUNG FU? Many longtime comic readers care less for artistic distinctions than I. They follow a SUPERMAN or AVENGERS year after year be-

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cause of a special feeling for the CHARACTERS within...they relate to them, enjoy them, like the color of their costumes...whatever. Imagine their sadness when a new writer begins on that favorite title. He ignores the foundations on which that hero is based, alters the emotions, modus operandi, and even the words that the character speaks, rather than mess with the cosmic epic that is to be played out in the (yawn) months to come. How much easier it is to write the character around the story, than write the story around the character.

So much for these discomforts. Where is the editor in all of this? I've done writing and art for other non-comic-oriented publications and am very aware of the presence and importance of a good editor. It is not as fun as writing and drawing. But by giving a book a solid, cohesive, consistent quality that keeps the readers coming back, an editor's job can be immensely satisfying. The line that was formally drawn between editors and creative staff is blurred, however. Writers edit their own scripts, editors provide the art for the covers of their titles...and a very real lack of authority and decision-making is the evident result, by my viewing of some new titles. I won't pretend to know what goes on in the offices of Marvel or DC. I can't verify the accuracy of the rumors about morale and integrity that trouble the industry. I only look at the comics that appear on the stands, and brother, that is enough! For it is the final product by which we may fairly judge the level of quality and the credibility of those that seek to entertain us.

A COMIC READER READS--Many recent issues of WHAT IF?, because of the lacklustre subject matter, convoluted scripting and weak artwork, have prompted this reader to say WHO CARES? There's been an editorial preoccupation with alternate looks at fairly recent events in the Marvel Universe. The DAZZLER meeting with Galactus was a four-star bummer in her own book, so why recap the event in WHAT IF? There are so many crucial moments in great early Marvel Comics that would serve to produce intriguing new issues of WHAT IF? that I wish the editor would heed the readers' suggestions more often. But this review isn't about that at all! WHAT IF? #34 is an all-humor issue, engineered by Tom DeFalco with contributions by a brace of writers and artists. To anyone that remembers NOT BRAND ECHH, which is the last time that Marvel INTENTIONALLY made light of itself in their color line, this special issue of WHAT IF? is nice reading material! Since each page or two switches to the stylings of a different writer or artist, this is a mixed bag to be sure. Some of the humor was laughing-out-loud funny. A page of puns here and there elicit some loud groans. A few of the artists seem incapable of rendering their material in a humorous fashion; sometimes it works, but in other instances it brings down the punch of the script. Some of the most effective material is executed not by Marvel's hot-shots, but by a few of the production people such as Ron Zalme, Joe Albelo and Eliot Brown. All in all, not a complete success (but what ever is?) but a great idea and one much appreciated by this laugh-seeker. Editor Tom, you may tally my vote to repeat this all-humor format on a regular basis! Beats destroying the universe every issue!

MARVEL TEAM-UP #121--This book has been a horror for a long time. Now Kerry Gammill is drawing it and doing a good job. And I am happy to report that regular writer J.M. De Matteis came up with a winner in the script department this time! No demons, relations to demons, no anguished heroes looking inward to the tortured degradation of their flawed souls, no cardboard subplots tying in Vietnam and Watergate and collective guilt...just a rollicking good adventure yarn with heroes that we can recognize by accurate characterization, a sense of whimsy that isn't overwhelmed by pathos, and an overall sensation that the world is not such a bad place to live in! People ARE basically decent and positive! They're not all hell-bent and depraved and depressed! That De Matteis is the writer who brings us this message, after months of gut-wrenchers like THE DEFENDERS, amazes me...and pleases me. May this be the beginning of a trend--upward!

WHITMAN COMICS--If the distribution of these three-to-a-bag titles is regular in your area, I suggest you keep your eyes open at your friendly neighborhood department store or convenience mart. At my local K-Mart, the bags are discounted TWICE, bringing the total for three 60¢ comics to just around $1.00, making them the best comic book bargain by far!

Captain Johner and THE ALIENS #2--The art by the late Russ Manning is so fine that one almost forgets that this is one of the best science-fiction stories ever seen in comics. Admirable characters rise above pettiness and bigotry instead of wallowing in it like so many of today's "super-heroes." Need I mention it's a reprint?

BROTHERS OF THE SPEAR #18, DAGAR OF THE INVINCIBLE #19--Reprints also, but worth a look for the unique stylings of artist Jesse Santos.

BUCK ROGERS #16--An all-new story by B.S. Watson is not bad reading. The nice thing about Whitman is that writers tend to depend on competent dialogue to move the story, rather than ponderous, see all, tell all, know all captions as is the fashion/rut at DC and Marvel. The art, though, by Mike Roy, is not so hot. It doesn't live up to the nice cover, which is an industry-wide failing.

CINDERELLA, PINOCCHIO AND SNOW WHITE--Wonderful comic-book versions of three great Walt Disney animated feature-cartoons. Reprints from 32 to 38 years ago, they give us all a fresh look at utterly charming and lovely cartooning (as well as coloring the pages on the inside covers for the first time).

DOCTOR SOLAR #31--I've reviewed this before. All-new stories and art are quite nice, except for Frank Bolle's inappropriateness on the MAGNUS, ROBOT FIGHTER back-up.

FLASH GORDON #37--The illustrations by Gene Fawcette are quite awful. The actual layouts and figure work are not bad, but, oh, those close-ups! On a title like this, Whitman should borrow a page from Marvel and employ a strong inker to go over the art and "fix up."

GRIMM'S GHOST STORIES #60, SHADOW PLAY #1, SHROUD OF MYSTERY #1, TWILIGHT ZONE #92--Those of you who miss UNEXPECTED, GHOSTS and other anthology books, and like your stories short and sweet... Whitman delivers! Nothing outstanding, just nice reads.

MIGHTY SAMSON #32--Another great book from the past. Intriguing premise, well-handled, with nice Frank Thorne art circa 1965.

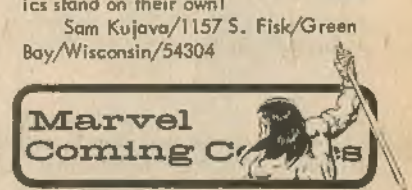
OCCULT FILES OF DR. SPEKTOR #25--Don Glut and Jesse Santos do better at this sort of thing than all the overblown efforts of the competition. Where THE DEFENDERS, and much of Wolfman's hooded conspirators strike me as FULSOME, OCCULT FILES is, of its kind, almost FULGENT!

SPACE FAMILY ROBINSON #59--A reprint; the great Dan Spiegle at his best, with good material to work from!

UNCLE SCROOGE #195, WALT DISNEY'S COMICS AND STORIES #497--More Carl Barks reprints; US reprints "Only a Poor Old Man" from the "first" issue.

I recommend many of these titles to you highly. They are not all as well-written and drawn as the finest of DC's and Marvel's top of the line, but they do not need that comparison. Like any good product, Whitman Comics stand on their own!

Sam Kujava/1157 S. Fisk/Green Bay/Wisconsin/54304



DAREDEVIL No. 186, September. "Stilts" is by Frank Miller and Klaus Janson. The Stilt-Man returns, as Glen

Industries and Heather make changes in DD's life. Miller did the cover. [5/25]

DAZZLER No. 19, September. "Creel ...and Inhuman Treatment" is by Danny Fingeroth, Frank Springer and Vince Colletta. Okay--did they think of the title first here? Dazzler and Black Bolt battle the Absorbing Man, who is endangering NYC by absorbing light. The Angel guests. Bill Sienkiewicz did the cover. [5/25]

DENNIS THE MENACE No. 11, September. Dennis's penultimate appearance. Ruff. [5/25]

G.I. JOE No. 3, September. "Trojan Gambit" is by Larry Hama, Herb Trimpe Jack Abel and Jon D'Agostino. G.I. Joe captures a Cobra robot, but then finds it was easier catching it than holding it. Bob Hall and Al Milgrom did the cover. [5/25]

*KA-ZAR THE SAVAGE No. 18, September. "Strangers in Paradise" is by Bruce Jones, Brent Anderson and Armando Gil. Ka-Zar and Shana find their jungle existence endangered by an American safari. Also: Tales of Zabu by Jones and Val Mayerik. The inside covers feature a fumetti featuring the book's creative team. The cover's a wraparound by Anderson and Gil. [5/25]

KING CONAN No. 12, September. "The Tombs Under Tarantia" is by Doug Moench, Ron Frenz and Ricardo Villamonte. It's another comedy issue when Mimus strikes from the realm of Death. Villamonte did the cover. [5/25]

MARVEL SUPER SPECIAL No. 22, September. BLADERUNNER is adapted from the film of the same name by Archie Goodwin, Al Williamson and Carlos Garzon. From the late Philip K. Dick's story "Do Androids Dream of Electric Sheep?" Jim Steranko did the cover. [5/25]

MARVEL TWO-IN-ONE No. 91, September. "In the Shadow of the Sphinx" is by Tom DeFalco, Ron Wilson and Jon D'Agostino. No, that isn't who you thought it was on the cover--The Thing battles the Sphinx. Ron Wilson and Chic Stone did the cover. [5/25]

TEAM AMERICA No. 4, September. A story featuring Wolf is by Bill Mantlo, Luke McDonnell and Vince Colletta. Ed Hannigan and Al Milgrom did the cover. [5/25]

THE AMAZING SPIDER-MAN No. 232, September. "Hyde in Plain Sight" is by Roger Stern, John Romita Jr. and Jim Mooney. Spidey battles Mr. Hyde with the life of the "last person you'd suspect" in the balance. (Hmmm. Spidey battles for the life of Clark Kent? Richie Rich? Rootie Kazootie? Nah...) Also: a free insert, THE MARVEL GUIDE TO COLLECTING COMICS. Romita Jr. and Al Milgrom did the cover. [6/1]

CAPTAIN AMERICA No. 273, September. "Cap and the Howlers, Together Again" is by David Kraft, Mike Zeck and John Beatty. Cap attends the reunion of the Howling Commandos, but so does HYDRA. Mike Zeck did the cover. [6/1]

CRAZY MAGAZINE No. 89, August. "Quest For Fire" parody by Paul Kupperberg and Bob Camp, and "Sharkey's Machine" by Murad Gumen and Kent Gamble. Two travelling salesmen walked down a country road. "Do you have much trouble selling these Super L5000 gas-driven rosebush trimmers?" asked the one on the left. "Of course not," said the one on the right. "I carry a gun." Bob Larkin did the cover. [6/1]

GHOST RIDER No. 72, September. "Temptations" is by Roger Stern, Bob Budiansky and Dave Simons. Secret adversaries lay siege to the Quentin Carnival. Budiansky and Simons did the cover. [6/1]

HERCULES, PRINCE OF POWER No. 1, September. "What Fools These Mortals Be!" is by Bob Layton. Zeus thinks Herc's getting a mite uppity and banishes the big guy to outer space to learn a little humble. Layton did the cover. [6/1]

MARVEL SUPER SPECIAL No. 24, September. The adaptation of the comic strip which was adapted into a stage play which was adapted into a movie is adapted into a Marvel comic. ANNIE is by Tom DeFalco, Winslow Mortimer and Vince Colletta. The cover is a phot from the movie. [6/1]

*MICRONAUTS No. 45, September. "Blinded By the Light" is by Bill Mantlo, Gil Kane and Danny Bulanadi. Anticipating Disney's TRON, Arcade turns the Tiny Titans into light and sticks them into his video games. Kane did the cover. [6/1]

*MOON KNIGHT No. 23, September. "Perchance to Scream" is by Doug Moench, Bill Sienkiewicz. Moon Knight vs. Morpheus, part two. Sienkiewicz did the cover. [6/1]

THE SAVAGE SWORD OF CONAN No. 79, August. "Demons of the Firelight, Part Two" by Michael Fleisher, John Buscema and Ernie Chan, "The Return of Bront" by John Buscema, and the conclusion of "Island of Pirates Doom" by Roy Thomas, Buscema and Danny Bulanadi, with interviews with CONAN THE BARBARIAN producer Ed Pressman and associate producer Ed Summer, and a pin-up portfolio by Chan, make up the contents of this issue. Phew! Joe Chiodo did the cover. [6/1]

THOR No. 323, September. "Comes the Dark Man" is by Steve Grant, Greg LaRocque and Ricardo Villamonte. In Thor's youth, he met a dark man. (Uncle Remus? Nah.) Ed Hannigan and Vince Colletta did the cover. [6/1]

WOLVERINE No. 1, September. "I'm Wolverine" is by Chris Claremont, Frank Miller and Joe Rubinstein. (This is like printing money!) Logan's called to Japan and finds true love--which messes up everything. Miller and Rubinstein did the cover. [6/1]

THE AVENGERS No. 223, September. "Robin Hoods and Roustabouts" is by David Michelinie, Greg LaRocque and Brett Breeding. Hawkeye teams up with Ant-Man to battle Taskmaster at a carnival. Ed Hannigan and Klaus Janson did the cover. [6/8]

CONAN THE BARBARIAN No. 138, September. "Titan's Gambit" is by Bruce Jones and Alfredo Alcala. If Conan can beat Bolo the Giant in the ring, he might have a chance at a mighty attractive treasure. John Buscema did the cover. [6/8]

EPIC ILLUSTRATED No. 13, August. "Conjurations of Crystal" concludes the Weirdworld saga, and is by Doug Moench, John Buscema, Marie Severin and Steve Oliff. Rick Veitch's "Last Supper" is Chapter Four of the Abraxas and the Earthman story. "Survival" by Pepe Moreno, "Grail" by Archie Goodwin and Mike Saenz and a black and white REview (since the thing'll be out before this) of the BLADERUNNER adaptation by . Goodwin, Al Williamson and Carlos Garzon, make up the rest of the issue. Saenz did the cover. [6/8]

THE INCREDIBLE HULK No. 275, September. "Megalith" is by Bill Mantlo, Sal Buscema and Joe Sinnott. Jackdaw unleashes his big fella on Hulk, Megalith. Al Milgrom did the cover. [6/8]

*MARVEL FANFARE No. 4, September. "Lost Souls" is by Chris Claremont, Paul Smith and Terry Austin. The X-Men/Ka-Zar team-up comes to a conclusion. The other stories are "Mind Games" featuring Deathlok by David Kraft, Mike Golden and Bob Downs, and "Ordeal," starring Iron Man, by David Michelinie, Golden and Dan Green. Paul Smith did the wraparound cover. [6/8]

MARVEL TALES STARRING SPIDER-MAN No. 143, September. 'Face-to-Face With the Lizard" is by Stan Lee and Steve Ditko and appeared in AMAZING SPIDER-MAN #6. Ditko did the cover. [6/8]

POWER MAN AND IRON FIST No. 85, September. "The Fury Below" is by Denny O'Neil, Keith Pollard and Dave Simons. Nick Fury does Cage and Rand's plumbing. (Nah.) Carl Potts did the cover. [6/8]

ROM No. 34, September. "Some Day My Prince Will Come" is by Bill Mantlo, Sal Buscema and Joe Sinnott. When the Sub-Mariner is put upon by Dire Wraiths, who better than Rom to come to his aid? Al Milgrom did the cover. [6/8]

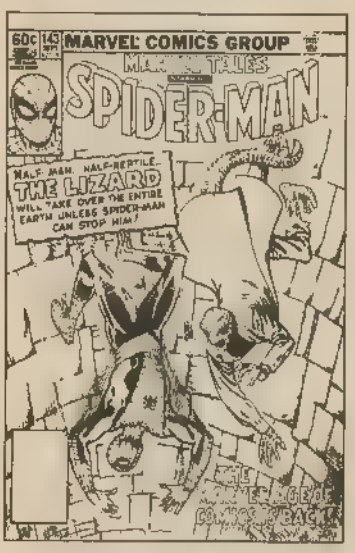
THE UNCANNY X-MEN No. 161, September. "Gold Rush" is by Chris Claremont, Dave Cockrum and Bob Wiacek. Professor X pulls a Kwai Chang Caine and flashes back to his youth while he battles for his life: a young Charles Xavier and a far different Magneto battle Baron Strucker. Cockrum and Wiacek did the cover. [6/8]

THE DEFENDERS No. 111, September. "Fathers and Daughters" is by J. Marc DeMatteis, Don Perlin and Andy Myshinski. Hellcat seeks her father and some answers to her past which don't quite agree with recent revelations. Al Milgrom did the cover. [6/15]

FANTASTIC FOUR No. 246, September. "Too Many Dooms" is by John Byrne. Dr. Doom returns--as does Alicia's pop, the Puppet Master. Byrne and Terry Austin did the cover. [6/15]

IRON MAN No. 162, September. "Menace Within" is by Denny O'Neil, Mike Vosburg and Steve Mitchell. Ed Hannigan and Al Milgrom did the cover. [6/15]

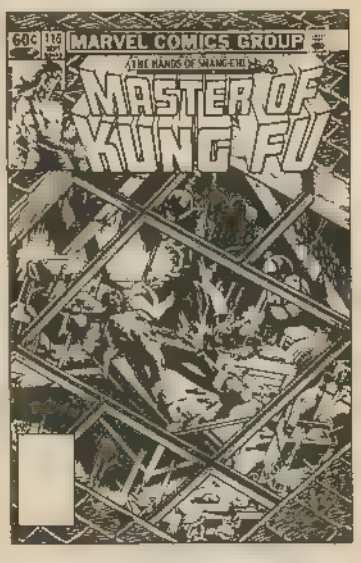
*MARVEL GUIDE TO COLLECTING COMICS, September. Mark Burbey wrote this introduction to collecting comics for fun and (it says here) profit. Walt Simonson designed it. As a publication of its own, this costs 50¢; it's also free in this month's AMAZING SPIDER-MAN. Simonson did the cover. [6/15]



Marvel Paperback: BLADE RUNNER. The black-and-white reprint of the movie adaptation is by Archie Goodwin, Al Williamson and Carlos Garzon. Jim Steranko did the cover. [6/15]

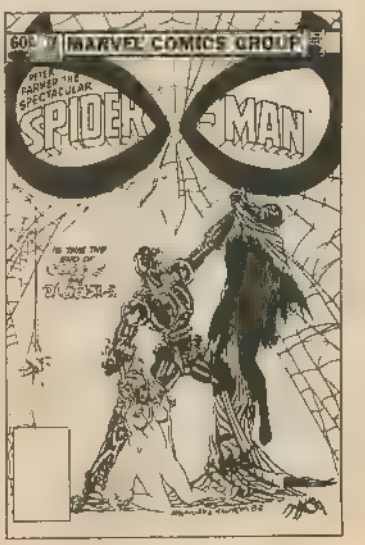
Marvel Paperback: THE AVENGERS. Reprints included are "Behold the Vision" from #57, "Even an Android Can Cry" from #58, and "Come On In ...the Revolution's Fine" from #83. All three are written by Roy Thomas and drawn by John Buscema; George Klein inked the first two and Tom Palmer the third. [6/15]

MARVEL TEAM-UP No. 121, September. "Look Before You Leap" is by J. Marc DeMatteis, Kerry Gammill and Mike Esposito. Spider-Man and the Human Torch are joined by a new hero when they battle the Speed Demon. Ed Hannigan and Al Milgrom did the cover. [6/15]



MASTER OF KUNG FU No. 116, September. "Blood of His Blood" is by Doug Moench and Gene Day. A new battle with Fu Manchu begins, to be concluded in the double-sized #118. Day did the cover. [6/15]

PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 70, September. "The Great Cloak and Dagger Hunt, or One Last Waltz Before I Go" is by Bill Mantlo, Ed Hannigan and Jim Mooney. The bionics of Silvermane are utilized to track down Cloak and Dagger--as well as Spidey. Hannigan and Al Milgrom did the cover. [6/15]



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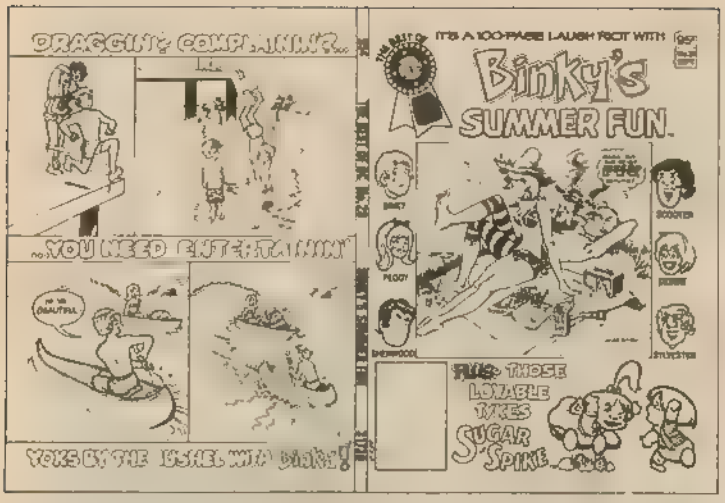
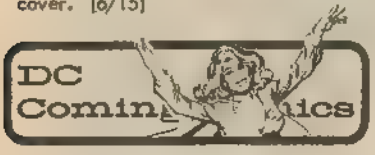
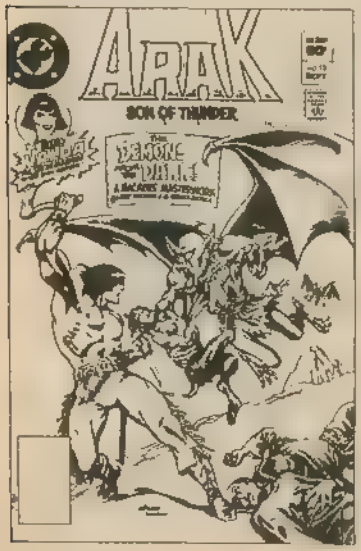

DRAGGIN' COMPLAININ'...
...YOU NEED ENTERTAININ'
YOU'S BY THE JESUS, WITH BINKY!
IT'S A 100-PAGE LAUGH RIOT WITH
Binky's SUMMER FUN.
PLUS THOSE LOVABLE TYKES SUGAR SPIKE

STAR WARS No. 63, September. "The Mind Spider" is by David Michelinie, Walt Simonson and Tom Palmer. Outcast from the rebels, Luke is tempted into joining the enemy. Palmer did the cover. [6/15]



ADVENTURE COMICS #491, September. Return: DC's longest-running book, but with a difference—it's now a digest, replacing DC SPECIAL BLUE-RIBBON DIGEST. Besides the regular crop of reprints, new stories with various characters will appear. First up: The Marvel Family in "The Confederation of Hell" by Nelson Bridwell, Don Newton and John Calnan. Reprints will feature regular appearances by these strips: the Legion of Super-Heroes, starring in their first story, "The Legion of Super-Heroes" (ADVENTURE #247); Aquaman, beginning with his search for Mera in "The Sorcerers of the Sea" (AQUAMAN #40); the Spectre, in his first revived story from the '60s, "The War That Shook the Universe" (SHOWCASE #60); and Sandman in "The Man Who Couldn't Sleep" (ADVENTURE #80). Keith Giffen and Romeo Tanghal did the front cover, Adrian Gonzales and Tanghal did the back. [6/3]

ARAK/SON OF THUNDER No. 13, September. "Demons From the Caves of Night" is by Roy Thomas and Alfredo Alcala. Arak goes on a journey to find out whence he's from. Valda stars in the back-up, "Death is the Hunter" by Roy and Danette Thomas and Ernie Colon. Alcala did the cover. [6/3]



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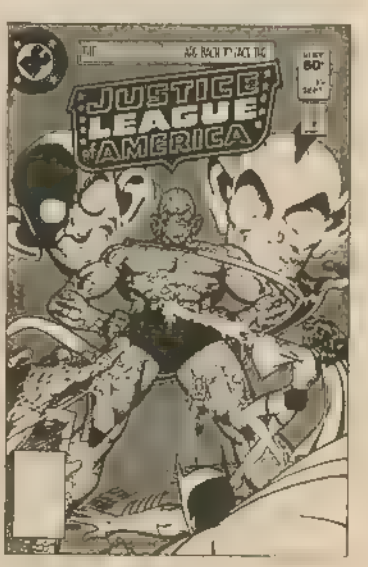
THE BEST OF DC No. 28, September. The stars of the issue are Binky and his late '60s pals Scooter, Debbie and all the rest in some inventory material left over from those days and some reprints. Also included is a SUGAR AND SPIKE story as well as a reprint of Doodles Duck, both by Sheldon Mayer. Bob Oksner and Tex Blaisdell did the cover. [6/3]

DC COMICS PRESENTS No. 49, September. "Captain Marvel For a Day" is by Roy Thomas, Paul Kupperberg, Rich Buckler and John Calnan. The Earth-One Billy Batson is introduced and Superman teams up with a brand-new Captain Marvel. Buckler and Frank Giacoia did the cover. [6/3]



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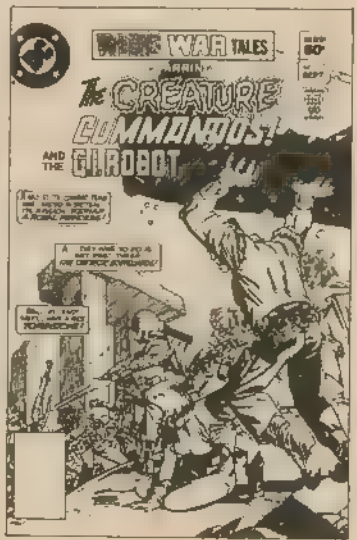
THE FURY OF FIRESTORM No. 4, September. "The Icy Heart of Killer Frost" is by Gerry Conway, Pat Broderick and Rodin Rodriguez. Firestorm's in Killer Frost's control, and battles the Justice League for control of NYC. Broderick and Dick Giordano did the cover. [6/3]

JUSTICE LEAGUE OF AMERICA No. 206, September. "The Secret That Time Forgot" is by Gerry Conway, Carmine Infantino and Romeo Tanghal. The reason for Carmine's appearance here is that this is actually a SPACE MUSEUM story, in which the 25th century's Howard and Tommy Parker relive the JLA's battle with the Three Demons of Felix Faust from JLA #10.



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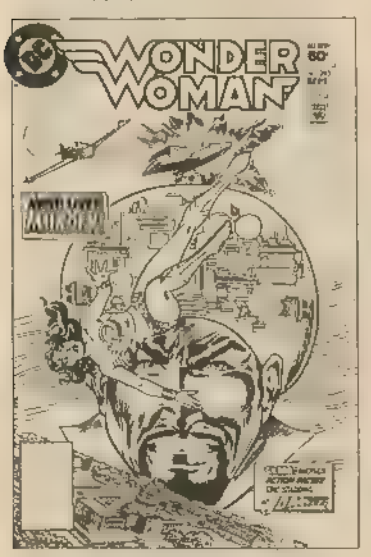
Dave Cockrum and Tanghal did the cover. [6/3]

SGT. ROCK ANNUAL No. 2, September. "Sealed in Blood" is by Robert Kanigher and Dan Spiegle. Rock must choose between duty and his brother Larry's life; Jeb Stuart, Johnny Cloud, Mlle. Marie and Unit Four make guest appearances. Joe Kubert did the cover. [6/3]



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WEIRD WAR TALES No. 115, September. The Creature Commandos lead off with "Doorway to Hell" by Robert Kanigher and Fred Carrillo. Also included is a G.I. Robot story, "The Lonely Robot" by Paul Kupperberg, Carmine Infantino and Sal Trapani. Gil Kane did the team-up cover. [6/3]

WONDER WOMAN #295, September. "Video Mania" is by Roy Thomas, Dan Mishkin, Gene Colan and Frank McLaughlin. WW must reckon with a man with a mechanical mind. The Huntress concludes Crimelord's threat on Alfred's life in "Out of the Darkness" by Paul Levitz, Joe Staton and Jerry Ordway. Rich Buckler and Frank Giacoia did the cover. [6/3]

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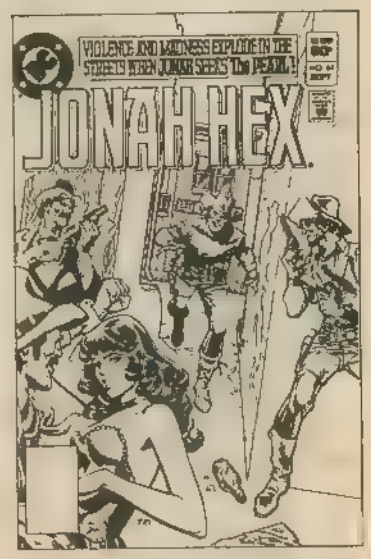
BATMAN No. 351, September. "What Stalks the Gotham Night" is by Gerry Conway, Paul Levitz, Gene Colan and Tony DeZuniga. How about a vampire bat? Plus: Catwoman in "Gentlemen Defer Blondes" by Bruce Jones and Adrian Gonzales. Ernie Colan and Dick Giordano did the cover. [6/10]

THE FLASH No. 313, September. "Three-Way Fight For the Super-Simian" is by Mike Barr, Carmine Infantino and Dennis Jensen. Back in FLASH #115, Grodd took over William Dawson's body, displacing his mind. Dawson's mind is back, madder 'an heck, and Flash is in the middle of a battle between Grodd and Psykon. Also, Dr. Fate in "Crimson Testament" by Martin Pasko, Keith Giffen and Larry Mahlstedt. Infantino and Mike DeCarlo did the cover. [6/10]

G.I. COMBAT No. 245, September. The Haunted Tank stories are "Slow Death in a Quick War" and You Have to Be Crazy--to Be a Tankman," both by Robert Kanigher and Sam Glanzman. Other stories are "The Easy Way" by Kanigher and Gerry Talaoc; "A Soldier's Secret Friend" by George Kashdan, Ernie Matucenio and Montales; and "Blood of an Emperor" by Kanigher and E.R. Cruz. Joe Kubert did the cover. [6/10]



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JONAH HEX No. 64, September. "The Pearl" is by Michael Fleisher, Dick Ayers and Tony DeZuniga. Jonah is enlisted to hunt down the title object. Ross Andru and Dick Giordano did the cover. [6/10]

THE NEW TEEN TITANS No. 23, September. "Kidnapped" is by Marv Wolfman, George Perez and Romeo Tanghal. Starfire is taken prisoner by her own sister in a plot which leads next month's annual. Perez did the cover. [6/10]

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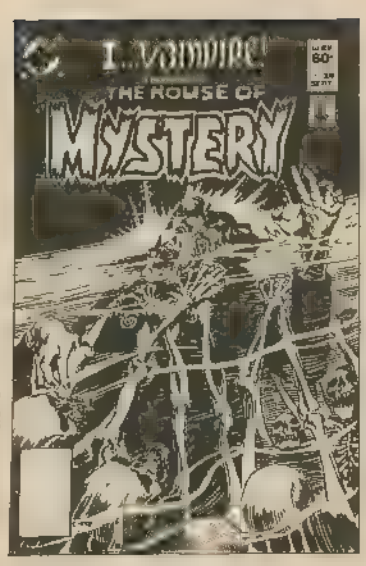
THE SAGA OF THE SWAMP THING No. 5, September. "The Screams of Hungry Flesh" is by Martin Pasko and Tom Yeates. Swamp Thing learns what it is to empathize. Also, the Phantom Stranger appears in an untitled story by Mike Barr, Howard Bender and Tony DeZuniga in which he faces old foes Tala and Tannarak. Yeates did the cover. [6/10]

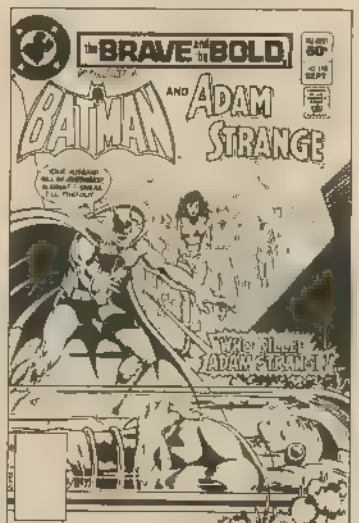
SUPERMAN No. 375, September. "The Stoning of Lana Lang" is by Cary Bates, Curt Swan and Dan Adkins. Instead of ending up on Vartox's planet, Lana is suddenly turned to stone, and Vartox seems to be responsible. Also: "The Last Scoop on Krypton" is by Bob Rozakis and Gil Kane. Kane and Dick Giordano did the cover. [6/10]

THE BRAVE AND THE BOLD No. 190, September. "Who Killed Adam Strange?" is by Mike Barr, Carmine Infantino and Sal Trapani. Batman travels to Rann to investigate the death of his friend. Also, Nemesis appears in "Murderer's Proxy" by



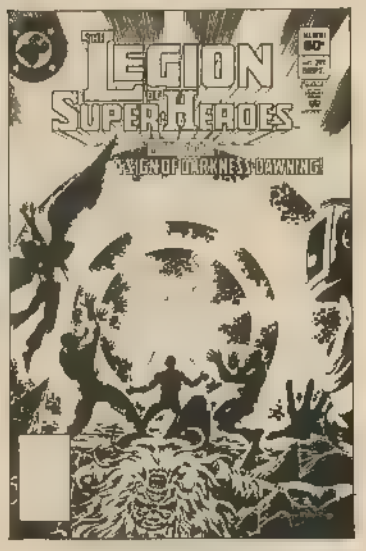
Cary Burkett and Dan Spiegle. Jim Aparo did the cover. [6/17]

DC COMICS PRESENTS ANNUAL No. 1, September. "Crisis on Three Earths" is by Marv Wolfman, Rich Buckler and Dave Hunt. Teaming up are Superman of Earth-One and Superman of Earth-Two vs. those worlds' Lex Luthors--plus Earth-Three's Ultra-Man. Buckler and Dick Giordano did the cover. [6/17]



GREEN LANTERN No. 156, September. "Judas World" is by Mike Barr and Gil Kane. GL's original artist returns for a one-shot stand in a story presumably set on Earth...maybe. Tales of the Green Lantern Corps features "The Gladiator's Apprentice" by Paul Kupperberg and Paris Cullins. Kane did the cover. [6/17]

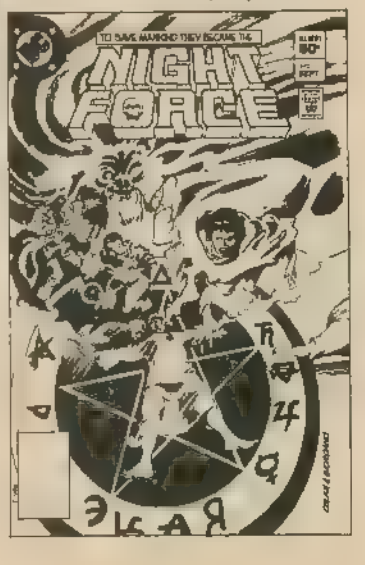
HOUSE OF MYSTERY No. 308, September. The I, VAMPIRE story is "Mirrors That Look Back" by Bruce Jones and Tom Sutton. Other stories are "Chip Off the Old Block" by Joey Cavalieri and Mark Texiera; and "Serpent Tree" by Jack Harris and Nestor Redondo. Joe Kubert did the cover. [6/17]



THE LEGION OF SUPER-HEROES No. 291, September. "A Sign of Darkness Dawning" is by Paul Levitz, Keith Giffen and Larry Mahlstedt. Someone to beat Mordru and the Time Trapper is needed--but who? Plus, "Of Leaders and Lovers" by Levitz, Howard Bender and Rodin Rodriguez. The reasons for Lightning Lad's abdication. Giffen and Romeo Tanghal did the cover. [6/17]

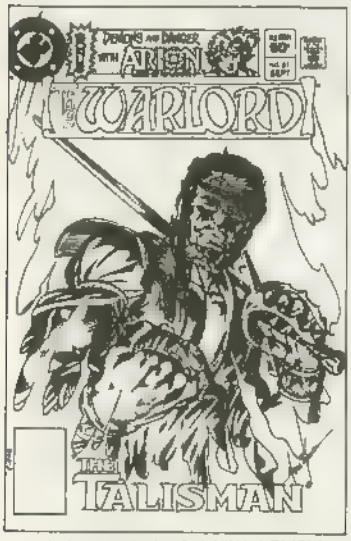
THE NIGHT FORCE No. 2, September. "The Summoning: Chapter Two" is by Marv Wolfman, Gene Colan and Bob Smith. Donovan Caine has begun experimenting with Vanessa Van Helsing again and Jack Gold puts it in the papers. Colan and Dick Giordano did the cover. [6/17]

SGT. ROCK No. 368, September.



"30 Years of Dog Tags" is by Joe Kubert. In commemoration of the 30th anniversary of the birth of OUR ARMY AT WAR (Rock showed up seven years later) is a special ten-pager written and drawn by the book's former main artist. Also: Rock appears in "Men of Easy" by Robert Kanigher and Jack Arata; as well as "Cookies" by Jack Harris and Ron Randall, and "Savages" by Kanigher and Kim DeMulder. Also included: "The First Army" by Ambielli. Kubert did the cover. [6/17]

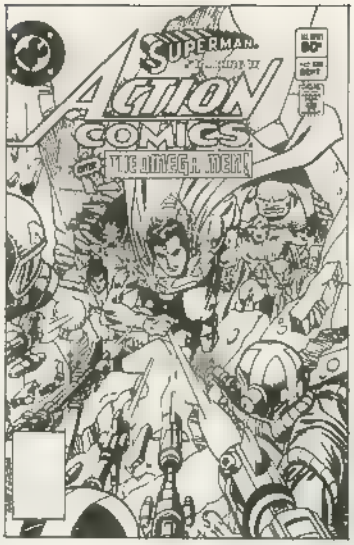
THE SUPERMAN FAMILY No. 222, September. The end of an era: Jimmy Olsen's last issue. After Supergirl starts things off with "Stop My Life--I Want to Get Off" by Paul Kupperberg, Winslow Mortimer and Vince Colletta, which leads into her new book next



month (THE DARING NEW ADVENTURES OF SUPERGIRL), Lois Lane gears up for her back-up slot in that book with "Who Murdered Me?" by Tamsyn O'Flynn and Bob Oksner. Mr. and Mrs. Superman read the writing on the wall in "The Day the World Changed" by Nelson Bridwell, Kurt Schaffenberger and Dan Adkins. And Jimmy makes his final appearance (for the moment) as star of "The Racket" by Kupperberg, Jose Delbo and Joe Giella. Gil Kane did the cover. [6/17]

WARLORD No. 61, September. "The Talisman" is by Mike Grell, Jan Duursema and Bob Smith. Joshua and Morgan finally meet. Then Arion makes his penultimate back-up appearance before heading off into his own book in "Moonfall" by Paul Kupperberg and Duursema. Grell did the cover. [6/17]

ACTION COMICS No. 535, September. "Enter--the Omega Men" is by Marv Wolfman, Joe Staton and Pablo Marcos. Depleted by Syrene and Satanis, Superman encounters the Omega Men from GREEN LANTERN. Also: Air Wave makes his farewell appear-



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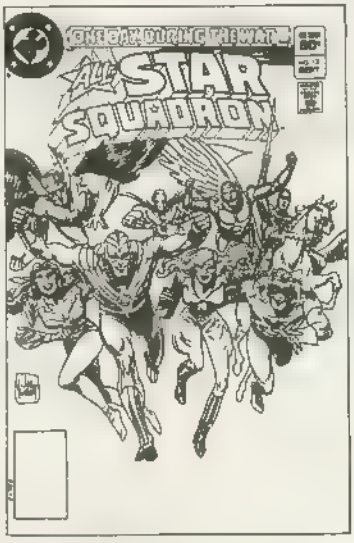
ance for the nonce in "Saucerer's Apprentice" by Bob Rozakis, Alex Saviuk and Frank Chiaramonte. Gil Kane and Frank Giacoia did the cover. [6/24]

ALL-STAR SQUADRON No. 13, September. "One Day, During the War" is by Roy Thomas, Adrian Gonzales and Mike DeCarlo. The team gets a new leader, as everyone attempts to rest up from the previous year's (month's) worth of continuous action. Joe Kubert did the cover, which has a photo background missing from our stat. [6/24]



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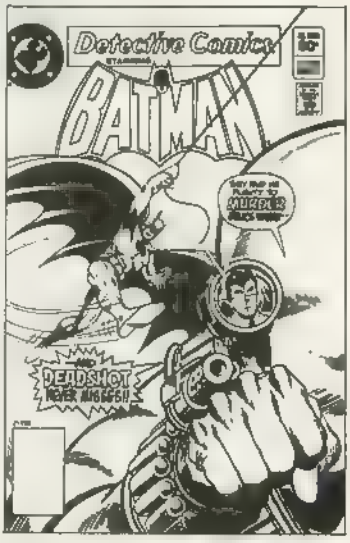
CAPTAIN CARROT AND HIS AMAZING ZOO CREW! No. 7, September. "Bow-Zar the Bark-Barian" is by Roy Thomas, Scott Shaw! and Al Gordon. The team takes on a dog faintly modeled on a famous character. Shaw did the cover. [6/24]

DETECTIVE COMICS No. 518, September. "The Millionaire Contract" is by Gerry Conway, Paul Levitz, Don Newton and Bruce Patterson. Batman takes on Deadshot once more. "He With Secrets Fears the Sound" is by Barbara Randall and Trevor Von Eeden and stars Batgirl. Jim Aparo did the cover. [6/24]

THE NEW ADVENTURES OF SUPERBOY No. 33, September. "Kill Superboy ...And Conquer" is by Cary Bates and Kurt Schaffenberger. The Superboy Revenge Squad is in the unlikely position of having to protect Superboy's life. The Dial "H" For Hero story is "Lights! Cameras! Destruction!" by Nelson Bridwell, Bob Rozakis, Howard Bender and Joe Giella. Gil Kane did the cover. [6/24]



TALES OF THE NEW TEEN TITANS No. 4, September. The mini-series concludes with "Starfire" by Marv Wolfman, George Perez and Ernie Colon. Perez did the cover. [6/24]

UNKNOWN SOLDIER No. 267, September. "Kid Stuff" is by Bob Haney, Dick Ayers and Gerry Talaoc. It's UK's penultimate adventure as he goes undercover at a traveling circus. Enemy Ace then winds up his three-parter in "Debt of Blood" by Robert Kanigher and John Severin. And the Viking Commando stars in "War's Last Weapon" by Kanigher and George Evans. Joe Kubert did the cover. [6/24]

WORLD'S FINEST COMICS No. 283, September. "Prologue" is by Cary Burkett, George Tuska and Frank McLaughlin. A new direction begins for the Superman-Batman series in this book, now 32 pages. Green Arrow appears in the back-up slot in "Mightier Than the Sling" by Mike Barr and Gil Kane, and there's a two-page ATOM back-up, "The Mugger" by Bob Rozakis, Irv Novick and Frank McLaughlin. Rich Buckler and Frank Giacoia did the cover. [6/24]

BULLET ★ ★ ★ FOWL OF FORTUNE CROW by CHUCK FIALA

037

BECAUSE WE..

...SINCERELY BELIEVE IN CARRYING A GOOD THING TOO FAR, WE CONTINUE WITH CORONARY CANARY'S AUTOBIOGRAPHY:

...AHEM... ...POSSESSING AN I.Q. SLIGHTLY ABOVE THE NATIONAL AVERAGE, I BEGAN TO RECOGNIZE THE INHERENT DIFFERENCES BETWEEN THE RABBIT AND THE BIRD! BUT AS MY EXPERIENCE DID NOT INCLUDE THE EXISTANCE OF OTHER BIRDS, I FIGURED THAT I WAS A MUTANT BUNNY. HERE IS THAT TENDER MOMENT OF DISCOVERY.

MY EARS!... MY EARS! I HAVE NO EARS.

WAH... WAH!!! NOW I HAVE TO JOIN THE FREAK SHOW.

BUT WAIT A SECOND... I HEAR JUST FINE. I MUST HAVE EARS! POINTER

PERHAPS I WAS BORN WITH A HEARING AID IMPLANTED IN MY SKULL... YES, THAT MUST BE IT.

BUT WAIT ANOTHER SECOND! "I DON'T HAVE A CUTE PINK NOSE EITHER.

AND THAT MEANS I CAN'T BE BREATHING! I LACK OXYGEN!

THAT'S NOT GOOD FOR MY BRAIN CELLS!

OH, I KNOW! I'LL JUST INVEST IN AN IRON LUNG! THAT'D SOLVE MY PROBLEM. I'D HATE TO TURN BLUE!

BUT SERIOUSLY, FOLKS...

I DON'T REALLY MIND BEING NOSE-LESS AND EAR-LESS!.. NOT REALLY!

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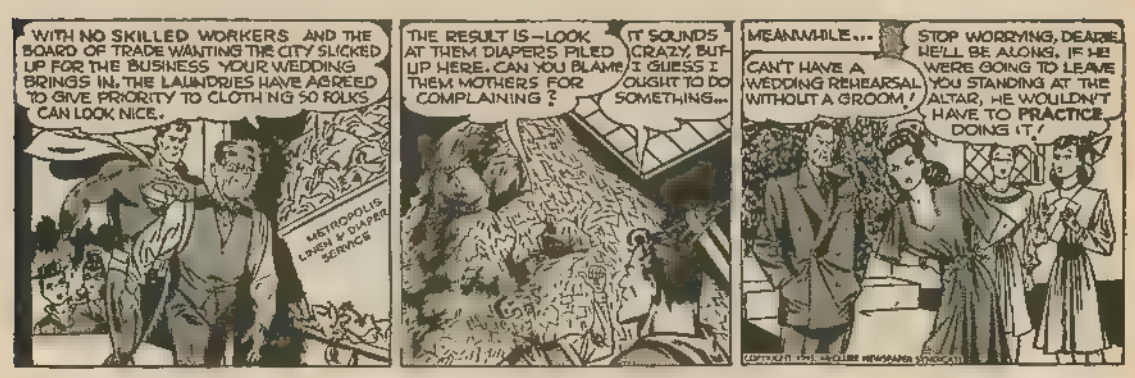
BUT, THERE'S ONE THING I DO MIND...

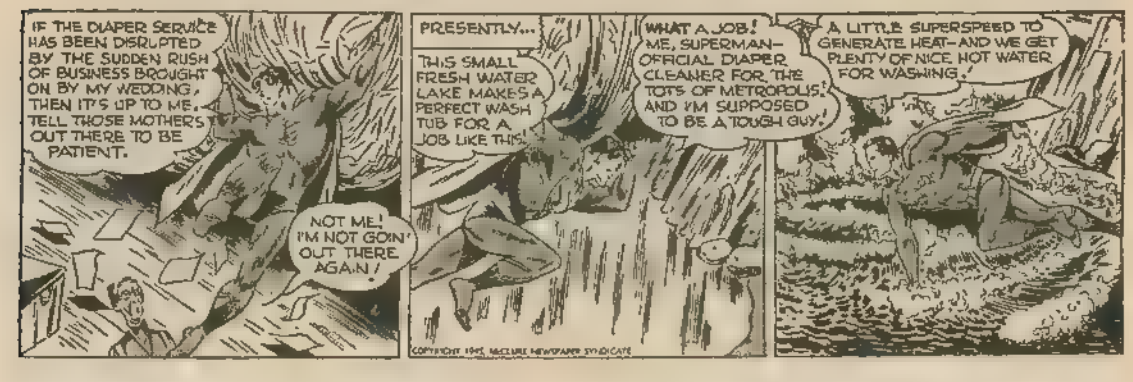
WHY DON'T I HAVE A CUTE LITTLE FUZZ BALL LIKE ALL THE OTHER EASTER BUNNIES?

CAP KENT
TAIN UCKY
DRINK Burpee Cola
by Dan Rosa
1982
CAPTAIN KENTUCKY! EVERY ONE KNOWS YOU USE THE ROOF OF THE FIRST NATIONAL TOWER AS YOUR BASE, BUT WHY USE THE ELEVATOR?
OH UH NOT THE RIGHT WEATHER FOR FLYING TOO MUCH UH FLUOROCARBON IN THE AIR
MOTHER- WHAT SORT OF METEOROLOGICAL GOBBERISH WAS THAT GENTLEMAN SPEAKING?
HOW MANY TIMES HAVE I TOLD YOU NOT TO CONTRADICT YOUR ELDER SUPER HEROES?
ACTUALLY, I'M STILL OUT OF 'OCTA HEXA GLOP. WHAT PEOPLE DON'T KNOW IS THAT I STASH MY SUPPLY HERE ON THE ROOF AS WELL
SLP
ROOF
CAPTAIN! WE'VE BEEN WAITING FOR YOU!
NO AUTOGRAPHS RIGHT NOW, PLEASE. TOO MUCH FLUORO-CARBON IN THE AIR
NO, WE'RE YOUR MAYORAL STAFF! YOU'RE GOING TO BE LATE FOR YOUR SWEARING IN!
OH, NO!!! NOT THAT! HAVEN'T YOU PEOPLE FORGOTTEN ABOUT ALL THAT STUFF!
SECRET OCTAHOVA SUPPLY
HANDS OFF!
COME ALONG NOW. YOU NEED TO GET READY! THERE'S A BARBER SHOP ON THE 31st FLOOR!
BUT I DON'T WANNA BE MAYOR! WAH!
ROOF
A NEW YEAR'S RESOLUTION
THIS TIME FOR ADULTS: RESOLVE THAT THERE'S NOTHING WRONG WITH SAYING NO! RECOGNIZE THE DISTINCTION BETWEEN THE NOBILITY OF SHARING AND, AS AYN RAND SAID, THE DIGNITY OF SELF SACRIFICE!
THIS OUTFIT IS SOMEWHAT SHALL WE SAY, UNUSUAL. PERHAPS A TIE... SOMETHING CONSERVATIVE
PLEASE, FELLAS! DON'T DO THIS TO ME! I DON'T WANNA BE A POLITICIAN! I'M HAPPY BEING POOR AND RESPECTABLE!
HURRY WE'LL BE LATE TO ARRIVE AT THE MAIN LIBRARY!
I'M BEGGING YOU! I CAN'T BE MAYOR! I DON'T EVEN NEED A FREE CITY CAR!
RAISE YOUR RIGHT HAND. DO YOU SOLEMNLY SWEAR TO [illegible] SO HELP YOU GOD! SAY I DO"
I'D.
WHO ???
MAYOR! WHAT WILL BE YOUR FIRST ACT AS MAYOR?
APPARENTLY TO WALK DOWN THESE STEPS FROM THERE ON ITS ANYBODYS GUESS
COME ALONG, MAYOR YOU'LL BE WANTING TO INSPECT YOUR NEW OFFICE.
ONLY IF IT'S ON AN UPPER FLOOR WITH A WINDOW.
I'M APPLYING FOR MAYORAL DEFENESTRATION.
NEXT WEEK: YES, YOU CAN JUST IMAGINE THE STATE THAT OFFICE IS IN!

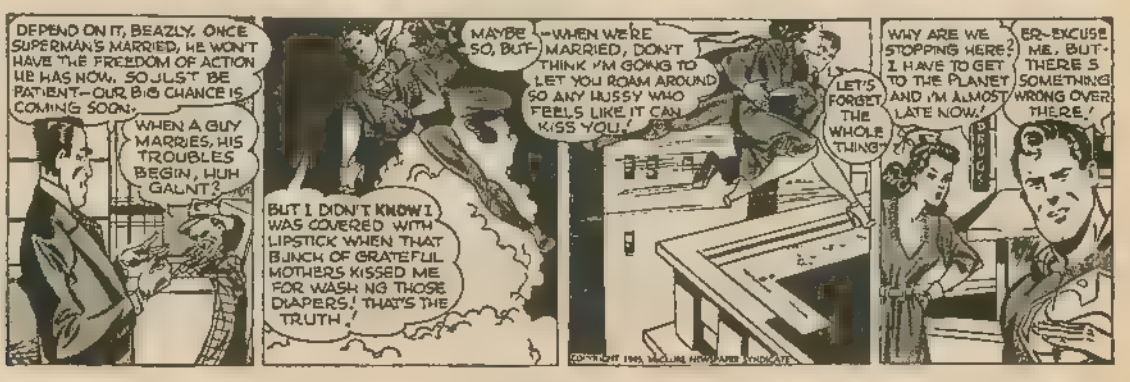
CAPTAIN KENTUCKY
by Don Rosa ©1982
EPISODE 119:
HERE WE ARE AT CITY HALL, MAYOR-CAPTAIN! TIME TO INSPECT YOUR OFFICE
GREAT HONK! THIS IS A WORSE MESS THAN I EVEN EXPECTED!
THE TWENTY POSITIONS
EUROPE
MARDI GRAS
I'LL NEED SOMEONE TO CALL THE CUSTODIAL ENGINEER FOR ME!
MISS. UH STACKLY? COULD YOU STEP IN HERE FOR A MOMENT?
CLIK
HO! WAIT A MINUTE! THERE'LL BE NO MORE OF THIS SORT OF THING!
?
OH, I KNOW JUST WHAT YOU'RE THINKING! YOU'RE ONE OF THESE MEANIES WHO ALWAYS HARPS ON MY FORMER BOSS' ITSY BITSY MISTAKES! JUST LIKE THE NASTY OL' BAD OL' NEWSPAPERS?
HERE'S HOPING THE TRUE MAYOR, DK SLOANE, CAN RESTORE THE MEASURE OF PRIDE I LOST IN THIS FINE CITY WHEN I HEARD JOHNNY CARSON SAY, ON NATIONAL TV," T'S !! JO. LOUISVILLE
DO YOU KNOW WHERE YOUR MAYOR IS?
YOU'VE CUT ME TO THE QUICK! I MUST APOLOGIZE! YOU'RE ABSOLUTELY RIGHT--THE NEWS MEDIA DREDGED UP A FEW INSIGNIFICANT INCIDENTS AND BLEW THEM ALL OUT OF PROPORTION TO CREATE SENSATIONALISTIC NEGATIVE MINDED, YELLOW JOURNALISM .. ALL THE WHILE COMPLETELY IGNORING THE MAYOR'S OVERWHELMING VOLUME OF FINE, PROGRESSIVE, HUMANITARIAN ACHIEVEMENTS IN WHICH ALL LOUISVILLIANS SHOULD TAKE INTENSE PRIDE!
.. AND THE POPE'S A BAPTIST
THERE YOU GO AGAIN! WHAT THE POPE DOES ON HIS OWN TIME IS HIS OWN BUSINESS!
AND I'LL BET THE POPE NEVER RODE AN ELEPHANT AROUND THE VATICAN!
I'S HE REALLY A BAPTIST?
I THINK HE'S KINDA CUTE
HEY, I'M NOT KNOCKIN THE MAN! HE WAS NOBODY'S FOOL! AFTER ALL, HE PULLED IT OFF. THE FULL 4 YEARS, TOO! HE'LL UNDOUBTEDLY BE A SUCCESS AT WHAT EVER POSITION HE ASPIRES TO NEXT!
I THINK HE TOOK A JOB IN LAS VEGAS AS A PROFESSIONAL CASINO GREETER"
WHAT'D I TELL YOU?
PETE
WELL, WHAT'S IN HERE? THE BAR? THE JACUZZI?
THE MAYOR BOUGHT HIM AND WE USED TO RIDE HIM AROUND THE OFFICE AND PLAY RAMAR OF THE JUNGLE"
AH. HERE COMES THE NEW JANITOR TO CLEAN UP PETE'S ROOM
SLURP!
ANY SIMILARITIES BETWEEN CHARACTERS REFERRED TO IN THIS STRIP AND ACTUAL PERSONS ARE PURELY COINCIDENTAL WUGGA, WUGGA
NEXT WEEK: MORE OF TV HALL CARTOON H, JINX!
CK'S PRE DECODED SECRET MESSAGE PART II I BID A FOND ADIEU TO, AMONG OTHERS, UNCLE TONDOSE, SNIDELY WHIPLASH, HOPPITY HOOPER'S UNCLE WALDO AND ABOVE ALL THE GREAT DR TERWILLIKER

SUPERMAN by Siegel & Shuster


WITH NO SKILLED WORKERS AND THE BOARD OF TRADE WANTING THE CITY SLICKED UP FOR THE BUSINESS YOUR WEDDING BRINGS IN, THE LAUNDRIES HAVE AGREED TO GIVE PRIORITY TO CLOTH NG SO FOLKS CAN LOOK NICE.
METROPOLIS LINEN & DIAPER SERVICE
THE RESULT IS—LOOK AT THEM DIAPERS PILED UP HERE. CAN YOU BLAME THEM MOTHERS FOR COMPLAINING?
IT SOUNDS CRAZY, BUT I GUESS I OUGHT TO DO SOMETHING...
MEANWHILE...
CAN'T HAVE A WEDDING REHEARSAL WITHOUT A GROOM!
STOP WORRYING, DEARIE. HE'LL BE ALONG. IF HE WERE GOING TO LEAVE YOU STANDING AT THE ALTAR, HE WOULDN'T HAVE TO PRACTICE DOING IT!


IF THE DIAPER SERVICE HAS BEEN DISRUPTED BY THE SUDDEN RUSH OF BUSINESS BROUGHT ON BY MY WEDDING, THEN IT'S UP TO ME. TELL THOSE MOTHERS OUT THERE TO BE PATIENT.
NOT ME! I'M NOT GOIN' OUT THERE AGAIN!
PRESENTLY...
THIS SMALL FRESH WATER LAKE MAKES A PERFECT WASH TUB FOR A JOB LIKE THIS!
WHAT A JOB! ME, SUPERMAN—OFFICIAL DIAPER CLEANER FOR THE TOTS OF METROPOLIS! AND I'M SUPPOSED TO BE A TOUGH GUY!
A LITTLE SUPERSPEED TO GENERATE HEAT—AND WE GET PLENTY OF NICE HOT WATER FOR WASHING!

ALL SCRUBBED AND WASHED. AND BY STRINGING THEM OUT THIS WAY, THE SUN CAN BLEACH AND DRY THEM BY THE TIME I GET BACK TO THE LAUNDRY
PRESENTLY...
I JUST CAN'T THANK YOU ENOUGH!
EVERY DIAPER WASHED WHITE AS SNOW!
HOLY SMOKE! MY WEDDING REHEARSAL! I ALMOST FORGOT!
SECONDS LATER...
SORRY TO BE SO LATE, LOIS—BUT I HAD SOME BUSINESS TO TAKE CARE OF.
OH!! LIPSTICK ALL OVER YOUR FACE! BEAST!


DEPEND ON IT, BEAZLY. ONCE SUPERMAN'S MARRIED, HE WON'T HAVE THE FREEDOM OF ACTION HE HAS NOW. SO JUST BE PATIENT—OUR BIG CHANCE IS COMING SOON.
WHEN A GUY MARRIES, HIS TROUBLES BEGIN, HUH GAUNT?
BUT I DIDN'T KNOW I WAS COVERED WITH LIPSTICK WHEN THAT BUNCH OF GRATEFUL MOTHERS KISSED ME FOR WASH NG THOSE DIAPERS! THAT'S THE TRUTH!
MAYBE SO, BUT—WHEN WE'RE MARRIED, DON'T THINK I'M GOING TO LET YOU ROAM AROUND SO ANY HUSSY WHO FEELS LIKE IT CAN KISS YOU!
LET'S FORGET THE WHOLE THING
WHY ARE WE STOPPING HERE? I HAVE TO GET TO THE PLANET AND I'M ALMOST LATE NOW!
ER-EXCUSE ME, BUT THERE S SOMETHING WRONG OVER THERE!

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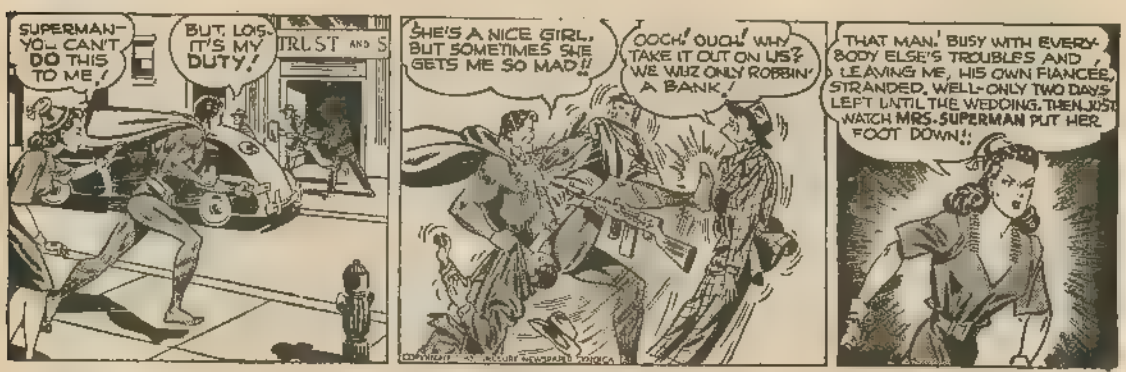
The Menomonee Falls Gazette

SUPERMAN—COME BACK HERE! I'M LATE FOR WORK!
HOOK & LADDER M. F. D.
A FIRE HOUSE! OF ALL PLACES!
RAISE ME. HUH? WHAT A HOT GAME!
HEY—SNAP OUT OF IT! THERE'S A FIRE!
HUH! FIRE? ROLL OUT ENG NE NUMBER TWO! LET'S GO!
WHERE'S THE FIRE?
RIGHT IN THE FIRE HOUSE, THAT'S WHERE!

A FIRE IN THE FIRE HOUSE—AND RIGHT IN THE MIDDLE OF A HOT GAME!
WELL—THIS IS CONVENIENT, HAVIN' THE FIRE RIGHT HERE, INSTEAD OF HAVIN' TO CHASE ALL OVER TOWN FOR IT.
NEVER MIND, BOYS. THE FIRE'S OUT.
ON THE CONTRARY—I'M BLAZING!! IF YOU EVER RUN OFF AGAIN AND LEAVE ME STRANDED—!
BUT, DARLING...

SOME FIANCE YOU ARE! NEVER ANYWHERE ON TIME! ALWAYS RUNNING OFF AND LEAVING ME! ALWAYS CHANGING ANY PLANS WE MAKE! I WON'T STAND FOR IT!
BUT, LOIS—THERE WAS A FIRE IN THE FIRE HOUSE!
YES—AND PLENTY OF FIREMEN TO PUT IT OUT. AND NOW I'M LATE FOR WORK AND
YOU HAVE A MINUTE YET. WE CAN STILL MAKE IT. LET'S GO!
GREAT SCOTT!
BELIEVE ME, IF IT EVER HAPPENS AGAIN—!
DON'T TELL ME! DON'T SAY A WORD! I KNOW THAT LOOK! YOU'RE GOING TO RUN OFF AGAIN!
WE—ER—UH—IT DOES LOOK LIKE A JOB FOR SUPERMAN!


SUPERMAN—YOU CAN'T DO THIS TO ME!
BUT, LOIS—IT'S MY DUTY!
SHE'S A NICE GIRL, BUT SOMETIMES SHE GETS ME SO MAD!!
OOCH! OUCH! WHY TAKE IT OUT ON US? WE WUZ ONLY ROBBIN' A BANK!
THAT MAN! BUSY WITH EVERYBODY ELSE'S TROUBLES AND LEAVING ME, HIS OWN FIANCEE, STRANDED. WELL—ONLY TWO DAYS LEFT UNTIL THE WEDDING. THEN JUST WATCH MRS. SUPERMAN PUT HER FOOT DOWN!!

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THE SEEKERS
by John Burns

THE SEEKERS
by J. M. Burns & P. Douglas
JACOB – MEET ALFRED OF THE SEALINE TAXI COMPANY
GLADLY BUT DOES MEETING ALFRED HELP US FIND OUR MISSING MR. ALVERTON?
R288
YOU BETCHA GUV!
I ENQUIRED ALONG THE CAB RANK OUTSIDE AND LO AN BEHOLD, DEAR ALFRED HERE HAS JUST RETURNED FROM A VERY INTERESTING FARE!
ALVERTON? WHERE DID YOU DROP HIM, MAN?
WHERE WE'RE ALL HEADING FOR RIGHT NOW 'GUV"
THE SEEKERS
by J. M. Burns & P. Douglas
GRAB SOME SHUT EYE SUSANNE I'LL CONTACT H.Q. AND SEE WHAT UNA CAN DIG UP...
THROUGH THE NIGHT A TAXI SPEEDS ITS WAY FROM COAST TO CITY
R289
COME IN AUXILIARY EYE INFORMATION WANTED RE. BRUCE [illegible] LAST SEEN IN YOUR AREA ENTERING HOUSE AT THE FOLLOWING ADDRESS
HOURS LATER
WHERE ARE WE NOW, JACOB?
JOURNEY'S END, SWEETIE.. AND THE START OF "HUNT THE SLIPPERY ALVERTON"
THE SEEKERS
by J. M. Burns & P. Douglas
THANKS FOR THE BREAKFAST GUV. 'OPE YOU FIND YOUR FRIEND ... THIS ALVERTON GEEZER
SOHO...
R290
OH, I THINK THEY WILL... WITH A LITTLE HELP FROM ME
AND WHO THE HELL IS 'ME' MIGHT WE ASK?
TONY FAYRE AUXILIARY SEEKER AS DEAR OLD UNA CALLS US. I'VE BEEN KEEPING AN EYE OUT FOR YOU
OKAY WELL STOP GIVING HER THE EYE AND SPILL WHAT YOU KNOW!
THE SEEKERS
by J. M. Burns & P. Douglas
R291
THEIR CONTACT TONY FAYRE BRIEFS THE SEEKERS ON THE WHEREABOUTS OF THE MISSING ALVERTON...
HALF AN HOUR AGO AT THE ADDRESS HE WAS DROPPED AT LAST NIGHT.
...A BUILDER'S TRUCK TURNS UP
...AND CARTS HIM OFF TO A CONSTRUCTION SITE HERE IN SOHO!
BUT I DON'T GET IT! BRUCE ALVERTON IS A STAGE CELEBRITY – A TOP ESCAPOLOGIST – NOT A BUILDER'S MATE!

The Menomonee Falls Gazette

THE SEEKERS
by J M Burns & P Douglas
GOOD HUNT NG MISS DOVE ' OH YOU TOO, OF COURSE, BENEDICK
CONTACT TONY FAYRE INFORMS JACOB AND SUSANNE THAT THEIR MISSING CLIENT HAS BEEN SEEN ON A CONSTRUCTION SITE...
OUR TONY IS WITHOUT A DOUBT A BIT OF ALL RIGHT '
ANY GUY WHO SMILES LIKE THAT AT EIGHT O CLOCK IN THE RUDDY MORNING IS A PAIN N THE NECK FAR AS I'M CONCERNED ' NOW CONCENTRATE ON HOW WE'RE GOING TO KEEP AN EYE ON OUR QUARRY ALVERTON.'
CONTINUOUS STRIP
KEYHOLE FOLLIES
AND THIS G VES ME AN IDEA...
OH I'M SURE Y DOES!
THE SEEKERS
by J M Burns & P Douglas
KEYHOLE FOLLIES
CONTINUOUS STRIP
COME ON, LOVE .. I'M TAKING YOU TO ANOTHER K ND OF PEEPSHOW...
. THE OBSERVATION WINDOW OF YON BUILDING SITE WHERE OUR MISSING MR. ALVERTON IS SAID TO BE 'PERFORMING' DAILY!
THE SEEKERS
by J. M Burns & P Douglas
HMMM... NTERESTNG '
STOP HOGGING IT, JACOB LKE IT'S A 'WHAT THE BUTLER SAW' EFFORT AND LET ME SEE...
GOLLY I DON'T BEL EVE T! BRUCE ALVERTON THE STAGE ESCAPOLOGIST WORKING AS A LABOURER! WHY, FOR PETE'S SAKE?
MAYBE IT'S FOR HIS DAUGHTER'S SAKE... THE ONE WHO'S SUPPOSED TO HAVE DROWNED.. I DUNNO, SOMETHING CRAFTY'S GOING ON .. I CAN FEEL IT— BUT I CAN'T PUT A LABEL ON IT!
THE SEEKERS
by J M Burns & P Douglas
ALVERTON THE MISSING ESCAPOLOGIST, IS DISCOVERED WORKING ON A SOHO BUILDING S TE
THIS CASE GETS CURIOUSER AND CURIOUSER WHAT'S GOING ON JACOB ?
YOU TELL ME WHILE WE'RE LOOK NG FOR HIS DAUGHTER THE GUY HIMSELF VAN SHES — TO TURN UP MILES AWAY DOING A LABOURER'S JOB '
CRAZY ' AND LOOK— HE'S ONLY BEEN ON THE SITE FIVE MINUTES YET HE'S ALREADY GETTING A PAY PACKET!

THE SEEKERS
by John Burns

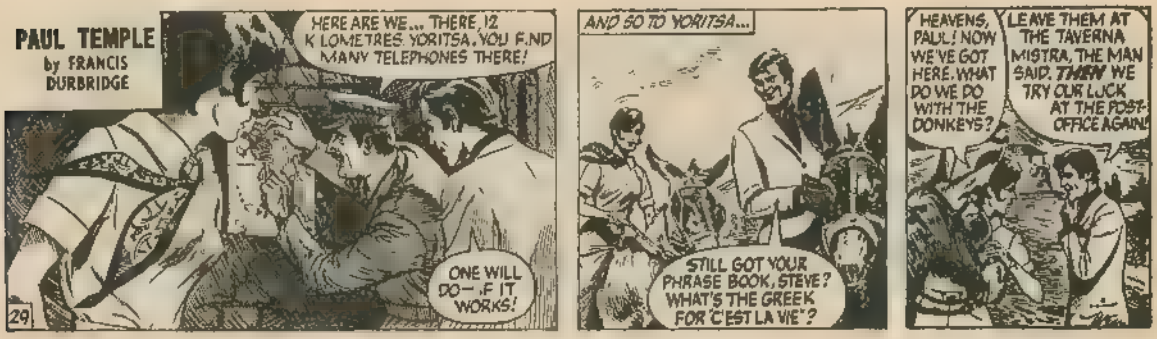
THE SEEKERS
by J. M. Burns & P. Douglas
WHAT'S THIS— PAY IN ADVANCE?
YOU'D BE LUCKY IT'S A MESSAGE FROM THE BOSS
R296
SO THIS IS THE PROJECT I'VE GOT TO HELP THEM WITH...
HEY, ALVERTON! WHAT'S THE BIG IDEA OF THE FOREMAN GIVING YOU A WAGE PACKET ON YOUR VERY FIRST MORNING?
DON'T— DON'T ASK ME...
THE SEEKERS
by J. M. Burns & P. Douglas
WHAT'S YOUR GAME ALVERTON? WHY SHOULD A NEW GUY LIKE YOU GET A SPECIAL PAY PACKET FROM THE FOREMAN?
R297
THAT... THAT'S MY BUSINESS..
C'MON, OLD MAN, LEMME SEE WHAT YOU'RE BEIN' PAID FOR..!
NO...
THE SEEKERS
by J. M. Burns & P. Douglas
ALVERTON LEAPS FROM THE SCAFFOLDING...
R298
BUT THE DARING ESCAPOLOGIST KNEW WHAT HE WAS DOING.
MY GOD HE'S GRABBED THE CRANE CABLE.. SLITHERING DOWN IT LIKE A MONKEY..
AND OFF TO GET UP TO MORE MONKEY TRICKS' AFTER HIM, SUSANNE.
THE SEEKERS
by J. M. Burns & P. Douglas
ALVERTON'S HEADING FOR THE UNDERGROUND'
R299
THE SEEKERS GIVE CHASE THROUGH SUBWAY AFTER SUBWAY
I'M BEGINNING TO FEEL LIKE ALICE TRYING TO CATCH THE WHITE RABBIT..
AND IT WASN'T A BLASTED ESCAPOLOGIST THAT I RECALL!
SUDDENLY JACOB'S ARM IS GRIPPED...
YOU ARE IN TROUBLE AREN'T YOU MR BENEDICK?

The Menomonee Falls Gazette

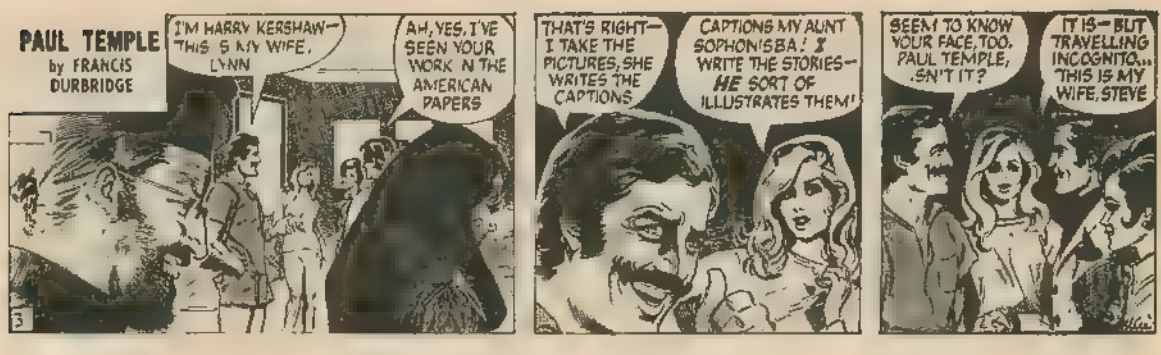
THE SEEKERS
by J. M. Burns & P. Douglas
SAME PLACE AS YOU TWO—THE CONSTRUCTION SITE WHICH OUR 'AMAZING ALVERTON' LEFT IN SUCH A HURRY!
WELL, IF IT ISN'T OUR LITTLE HELPER TONY FAYRE! WHERE THE DEVIL DID YOU SPRING FROM?
R300
SO MUCH SO, IN FACT, THAT HE DIDN'T STOP TO PICK UP HIS PAY SLIP. THAT SITE, INCIDENTALLY, TURNS OUT TO BE A MEETING PLACE FOR ALL THE VILLAINS IN SOHO!
MY, YOU HAVE BEEN A BUSY BOY TONY!
YOU CAN ENROL IN HIS FAN CLUB LATER, SWEETIE! WHAT'S ON THIS PAY SLIP IS AN INVITATION TO A GET TOGETHER THAT WE'VE JUST GOT TO GATECRASH!
THE SEEKERS
by J. M. Burns & P. Douglas
PORTSMOUTH HARBOUR, THE NEXT STOP IN THE PURSUIT OF ALVERTON.
R30
ARE YOU SURE WE'RE NOT ON A WILD GOOSE CHASE JACOB? THIS MESSAGE ALVERTON RECEIVED IT JUST SAYS 'POMPEY 14'!
MAYBE IT'S MERELY AN INNOCENT FOOTBALL SWEEP THAT CONSTRUCTION FIRM'S RUNNING. YOU KNOW, LIKE FOURTEEN GOALS'
FOURTEEN G...? DO US A FAVOUR LUV, IT'S FOURTEEN HOURS, YOU CLOT! TWO O'CLOCK AND I'M DAMNED SURE IT'S ZERO HOUR FOR OUR MYSTERIOUS MR ALVERTON!
THE SEEKERS
by J. M. Burns & P. Douglas
THERE'S SOMETHING ELSE SUSANNE. DON'T YOU KNOW WHAT TODAY IS ON THE UNDERWORLD CALENDAR?
R302
RIGHT NOW GEORGE LORETT, THE GANG BOSS, IS BEING TRANSFERRED FROM PRISON UP NORTH TO PARKHURST ON THE ISLE OF WIGHT, AND I'VE A HUNCH HE'LL MAKE A BID FOR ESCAPE.
...HELPED BY OUR ELUSIVE CLIENT BRUCE ALVERTON!
THE CLEVEREST ESCAPOLOGIST IN THE BUSINESS!
THE SEEKERS
by J. M. Burns & P. Douglas
JACOB AND SUSANNE RACE TO JOIN THE FERRY WHICH IS TAKING GANG-LEADER GEORGE LORETT TO PARKHURST JAIL BUT..
BLAST! ONLY ONE WAY TO CATCH IT NOW.
R301
YOU WANT TO CHARTER A HOVERCRAFT—JUST FOR THE TWO OF YOU?
IT'S.. IT'S OUR HONEYMOON, Y'KNOW! HAPPIEST DAY OF OUR LIVES!
HAPPIEST, SAYS MY HUSBAND! SOMETHING TELLS ME IT COULD BE THE MOST DANGEROUS!

PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
HE CLOSED! I OPEN!
YOU ARE VERY KIND!
28
OH, LORD, THIS IS GOING ON FOR EVER
SO SORRY— TELEPHONE OUT OF ORDAIRE!
I GIVE UP! WE'D BETTER PUSH ON TO THE NEAREST TOWN, STEVE. SEE IF YOU CAN GET THEM TO PRODUCE A MAP!

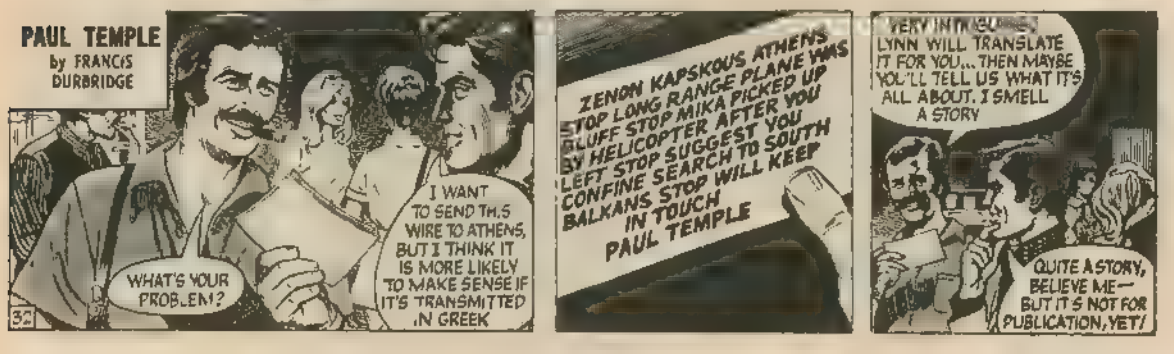

PAUL TEMPLE
by FRANCIS DURBRIDGE
HERE ARE WE... THERE, 12 K LOMETRES. YORITSA. YOU F.ND MANY TELEPHONES THERE!
ONE WILL DO— .F IT WORKS!
29
AND SO TO YORITSA...
STILL GOT YOUR PHRASE BOOK, STEVE? WHAT'S THE GREEK FOR 'C'EST LA VIE'?
HEAVENS, PAUL! NOW WE'VE GOT HERE. WHAT DO WE DO WITH THE DONKEYS?
LEAVE THEM AT THE TAVERNA MISTRA, THE MAN SAID. THEN WE TRY OUR LUCK AT THE POST-OFFICE AGAIN!

PAUL TEMPLE
by FRANCIS DURBRIDGE
I'M SORRY SIR, BUT ALL THE TELEPHONES IN THE AREA ARE OUT OF ORDER. AN EARTH TREMOR HAS CUT THE L.NE. BUT THE TELEGRAPH SERVICE IS STILL OPEN...
30
NOW HOW DO WE GET ALL WE HAVE TO SAY INTO A TE..EGRAM?
AND WILL THEY TRANSMIT IT IN ENGLISH?
YOU HAVING TROUBLE? MAYBE WE CAN HELP... MY WIFE ACTUALLY SPEAKS GREEK— LIKE AN ARMENIAN
AND MY HUSBAND IS BY NATURE A SOUR CYNIC!

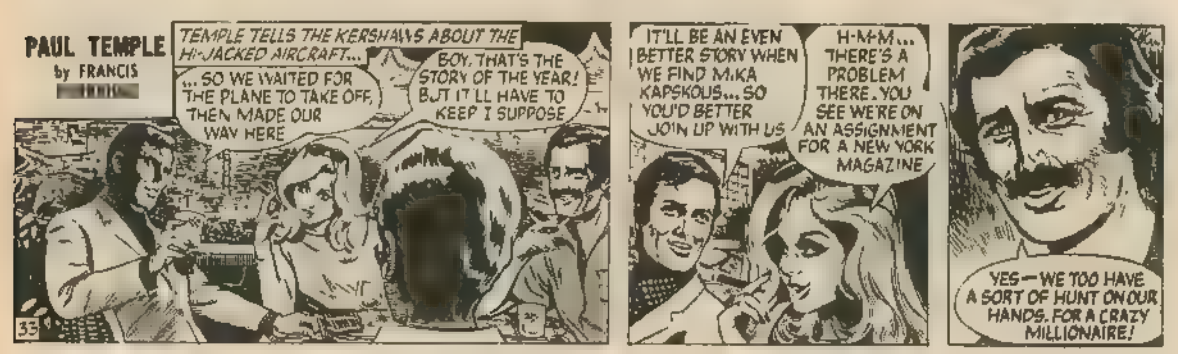

PAUL TEMPLE
by FRANCIS DURBRIDGE
I'M HARRY KERSHAW— THIS S MY WIFE, LYNN
AH, YES, I'VE SEEN YOUR WORK N THE AMERICAN PAPERS
3
THAT'S RIGHT— I TAKE THE PICTURES, SHE WRITES THE CAPTIONS
CAPTIONS MY AUNT SOPHONISBA! I WRITE THE STORIES— HE SORT OF ILLUSTRATES THEM!
SEEM TO KNOW YOUR FACE, TOO. PAUL TEMPLE, ISN'T IT?
IT IS— BUT TRAVELLING INCOGNITO... THIS IS MY WIFE, STEVE

The Menomonee Falls Gazette

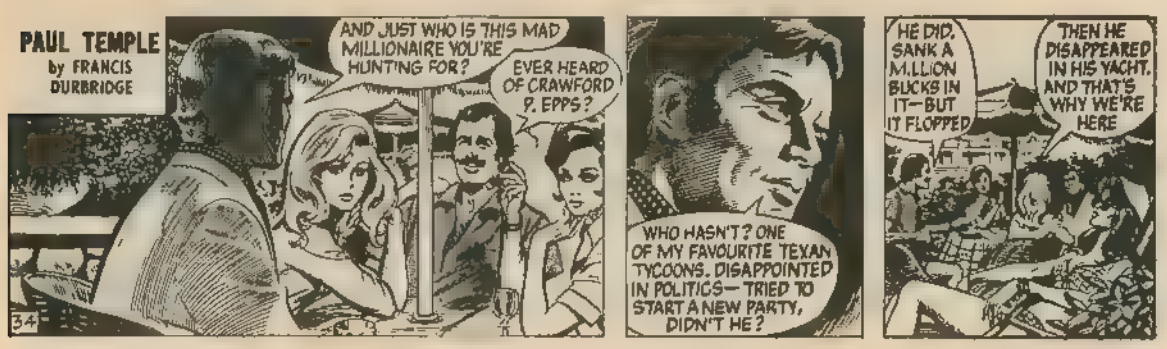
PAUL TEMPLE
by FRANCIS DURBRIDGE


WHAT'S YOUR PROBLEM?
I WANT TO SEND THIS WIRE TO ATHENS, BUT I THINK IT IS MORE LIKELY TO MAKE SENSE IF IT'S TRANSMITTED IN GREEK
32
ZENON KAPSKOUS ATHENS STOP LONG RANGE PLANE WAS BLUFF STOP MIKA PICKED UP BY HELICOPTER AFTER YOU LEFT STOP SUGGEST YOU CONFINE SEARCH TO SOUTH BALKANS STOP WILL KEEP IN TOUCH
PAUL TEMPLE
LYNN WILL TRANSLATE IT FOR YOU... THEN MAYBE YOU'LL TELL US WHAT IT'S ALL ABOUT. I SMELL A STORY
QUITE A STORY, BELIEVE ME— BUT IT'S NOT FOR PUBLICATION, YET!

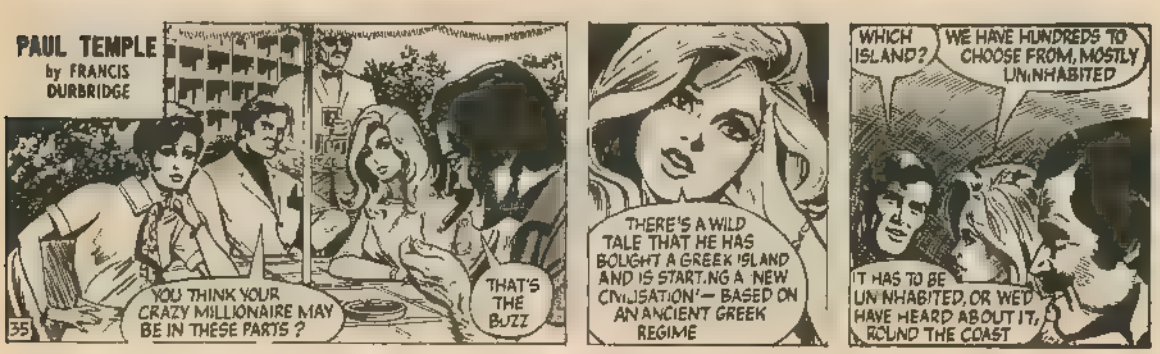
PAUL TEMPLE
by FRANCIS


TEMPLE TELLS THE KERSHAWS ABOUT THE HI-JACKED AIRCRAFT...
... SO WE WAITED FOR THE PLANE TO TAKE OFF, THEN MADE OUR WAY HERE
BOY, THAT'S THE STORY OF THE YEAR! BUT IT'LL HAVE TO KEEP I SUPPOSE
33
IT'LL BE AN EVEN BETTER STORY WHEN WE FIND MIKA KAPSKOUS... SO YOU'D BETTER JOIN UP WITH US
H-M-M... THERE'S A PROBLEM THERE. YOU SEE WE'RE ON AN ASSIGNMENT FOR A NEW YORK MAGAZINE
YES— WE TOO HAVE A SORT OF HUNT ON OUR HANDS. FOR A CRAZY MILLIONAIRE!

PAUL TEMPLE
by FRANCIS DURBRIDGE


AND JUST WHO IS THIS MAD MILLIONAIRE YOU'RE HUNTING FOR?
EVER HEARD OF CRAWFORD P. EPPS?
34
WHO HASN'T? ONE OF MY FAVOURITE TEXAN TYCOONS. DISAPPOINTED IN POLITICS— TRIED TO START A NEW PARTY, DIDN'T HE?
HE DID, SANK A MILLION BUCKS IN IT— BUT IT FLOPPED
THEN HE DISAPPEARED IN HIS YACHT, AND THAT'S WHY WE'RE HERE

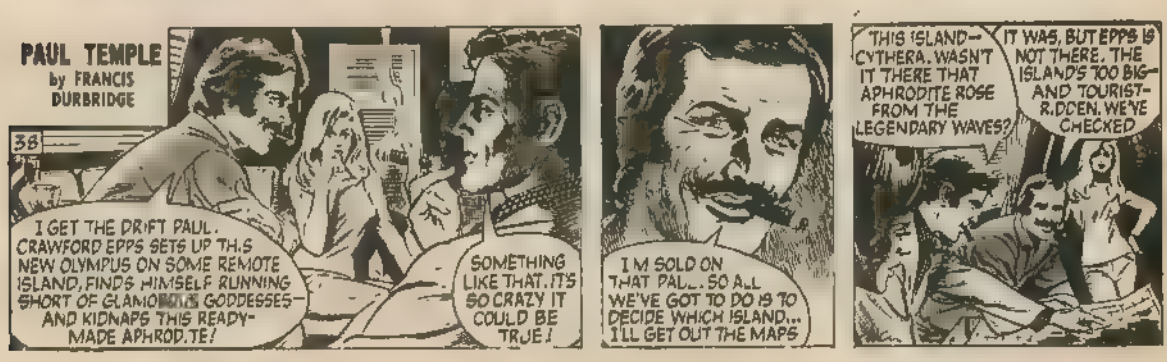
PAUL TEMPLE
by FRANCIS DURBRIDGE

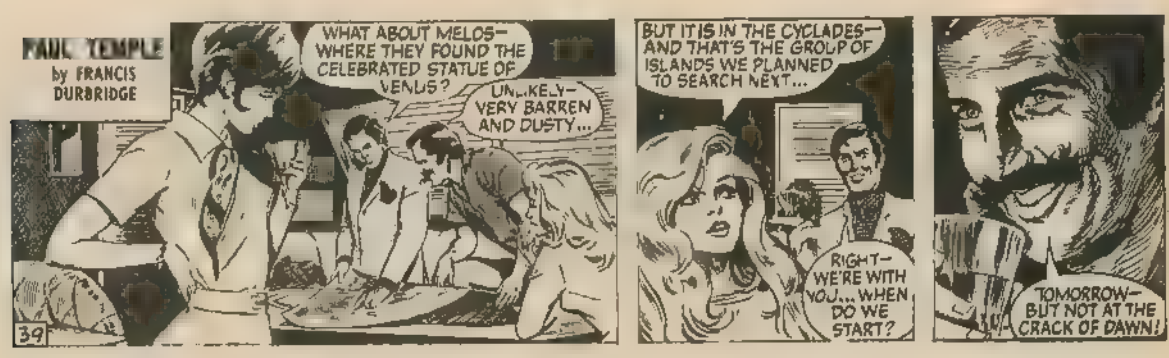

YOU THINK YOUR CRAZY MILLIONAIRE MAY BE IN THESE PARTS?
THAT'S THE BUZZ
35
THERE'S A WILD TALE THAT HE HAS BOUGHT A GREEK ISLAND AND IS START-NG A 'NEW CIVILISATION'— BASED ON AN ANCIENT GREEK REGIME
WHICH ISLAND?
WE HAVE HUNDREDS TO CHOOSE FROM, MOSTLY UNINHABITED
IT HAS TO BE UNINHABITED, OR WE'D HAVE HEARD ABOUT IT, ROUND THE COAST

PAUL TEMPLE
by Durbridge & Mendoza

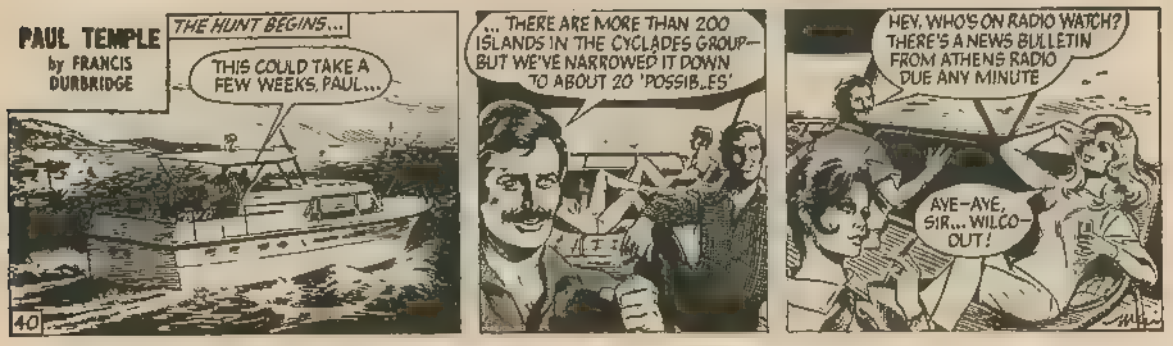
PAUL TEMPLE
by FRANCIS DURBRIDGE
YES, WE'VE LOOKED OVER ABOUT A SCORE OF ISLANDS SO FAR—BUT NO SIGN OF CRAWFORD P. EPPS
HOW D'YOU GET AROUND?
WE HAVE A SIX-BERTH CRUISER. COME AND LOOK HER OVER!
36
WELL, THERE SHE IS—THE SEA LILY... WELCOME ABOARD!
YOU KNOW, TEMPLE, I THINK WE SHOULD JOIN FORCES, SINCE WE'RE BOTH ON A WILD GOOSE CHASE
IT'S JUST OCCURRED TO ME THAT WE MAY BE ON THE SAME CHASE!

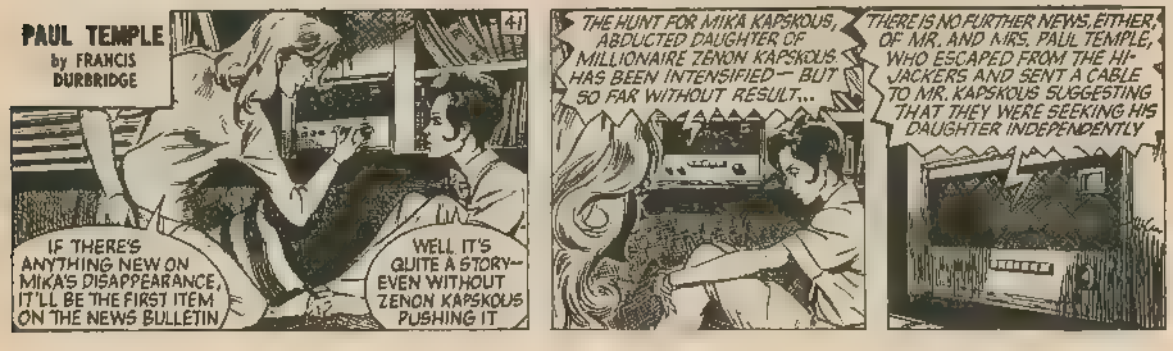
PAUL TEMPLE
by FRANCIS DURBRIDGE
I DON'T QUITE GET THAT LAST REMARK OF YOURS, PAUL. YOU SAID 'WE MAY BE ON THE SAME CHASE'
37
LOOK AT IT THIS WAY—MIKA KAPSKOUS WAS ELECTED MISS VENUS—THAT'S APHRODITE TO THE GREEKS. AND ONE OF THE FEW CLUES WE HAVE IS THE HI-JACKER'S REMARK ABOUT TAKING HER TO OLYMPUS!
YOU MEAN MIKA MAY HAVE BEEN ABDUCTED BY CRAWFORD EPPS... SOUNDS CRAZY—BUT THEN, SO IS EPPS!
AND HE HAS GOT QUITE A NAME FOR COLLECTING GORGEOUS GIRLS!


PAUL TEMPLE
by FRANCIS DURBRIDGE
38
I GET THE DRIFT PAUL. CRAWFORD EPPS SETS UP THIS NEW OLYMPUS ON SOME REMOTE ISLAND, FINDS HIMSELF RUNNING SHORT OF GLAMOROUS GODDESSES—AND KIDNAPS THIS READY-MADE APHRODITE!
SOMETHING LIKE THAT. IT'S SO CRAZY IT COULD BE TRUE!
I'M SOLD ON THAT PAUL. SO ALL WE'VE GOT TO DO IS TO DECIDE WHICH ISLAND... I'LL GET OUT THE MAPS
THIS ISLAND—CYTHERA. WASN'T IT THERE THAT APHRODITE ROSE FROM THE LEGENDARY WAVES?
IT WAS, BUT EPPS IS NOT THERE. THE ISLANDS TOO BIG—AND TOURIST-RIDDEN. WE'VE CHECKED


PAUL TEMPLE
by FRANCIS DURBRIDGE
WHAT ABOUT MELOS—WHERE THEY FOUND THE CELEBRATED STATUE OF VENUS?
UNLIKELY—VERY BARREN AND DUSTY...
39
BUT IT IS IN THE CYCLADES—AND THAT'S THE GROUP OF ISLANDS WE PLANNED TO SEARCH NEXT...
RIGHT—WE'RE WITH YOU... WHEN DO WE START?
TOMORROW—BUT NOT AT THE CRACK OF DAWN!

The Menomonee Falls Gazette


PAUL TEMPLE
by FRANCIS DURBRIDGE
THE HUNT BEGINS...
THIS COULD TAKE A FEW WEEKS, PAUL...
40
... THERE ARE MORE THAN 200 ISLANDS IN THE CYCLADES GROUP— BUT WE'VE NARROWED IT DOWN TO ABOUT 20 'POSSIB..ES'
HEY, WHO'S ON RADIO WATCH? THERE'S A NEWS BULLETIN FROM ATHENS RADIO DUE ANY MINUTE
AYE-AYE, SIR... WILCO-OUT!


PAUL TEMPLE
by FRANCIS DURBRIDGE
41
IF THERE'S ANYTHING NEW ON MIKA'S DISAPPEARANCE, IT'LL BE THE FIRST ITEM ON THE NEWS BULLETIN
WELL IT'S QUITE A STORY— EVEN WITHOUT ZENON KAPSKOUS PUSHING IT
THE HUNT FOR MIKA KAPSKOUS, ABDUCTED DAUGHTER OF MILLIONAIRE ZENON KAPSKOUS HAS BEEN INTENSIFIED— BUT SO FAR WITHOUT RESULT...
THERE IS NO FURTHER NEWS, EITHER, OF MR. AND MRS. PAUL TEMPLE, WHO ESCAPED FROM THE HI-JACKERS AND SENT A CABLE TO MR. KAPSKOUS SUGGESTING THAT THEY WERE SEEKING HIS DAUGHTER INDEPENDENTLY

PAUL TEMPLE
by FRANCIS DURBRIDGE
ATHENS RADIO REPORTS NO CLUES IN HUNT FOR MIKA
... AND IT SEEMS THAT ZENON KAPSKOUS IS ANXIOUS TO HEAR MORE FROM US, PAUL!
42
WE'LL BE IN TOUCH— WHEN WE'VE GOT ANY-THING TO REPORT!
ISLANDS OF PAXOS, KATAKOS AND AMGOS DEAD AHEAD... WE'LL DO A RECCE FROM THE SEA— AND LAND IF WE SEE ANY SIGNS OF LIFE

PAUL TEMPLE
by FRANCIS DURBRIDGE
NO SIGN OF LIFE THERE, PAUL...
EXCEPT A FEW ELDERLY GOATS
43
THAT MAKES FIFTEEN ISLANDS WE'VE VETTED, HARRY— AND NOT A GLIMPSE OF THE NEW OLYMPUS...
OR CRAWFORD P EPPS— OR MIKA...
TWO DAYS LATER...
STILL— PRESS ON! WE'LL MAKE FOR LATRIKA FOR THE NIGHT. REASONABLE HARBOUR AND SOME AGREEABLE TAVERNAS!

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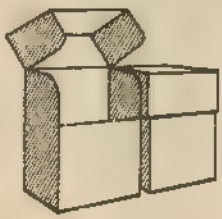

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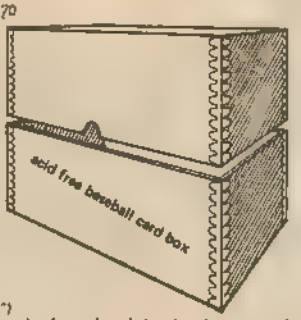

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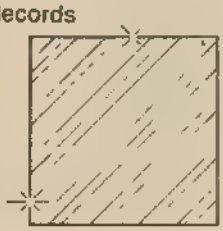

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- ☐
- ☐ ECLIPSE #6
- ☐ SABRE #1

- ☐ ARCHIE AND ME #135
- ☐ ARCHIE...ARCHIE ANDREWS WHERE ARE YOU? #23
- ☐ ARCHIE AT RIVERDALE HIGH #87
- ☐ ARCHIE COMICS DIGEST MAGAZINE #55
- ☐ ARCHIE GIANT SERIES MAGAZINE #519 [Archie's Jokes]
- ☐ ARCHIE'S GIRLS, BETTY AND VERONICA #319
- ☐ ARCHIE'S TV LAUGH-OUT #86
- ☐ BETTY AND VERONICA DIGEST MAGAZINE #3
- ☐ EVERYTHING'S ARCHIE #102
- ☐ JOSIE AND THE PUSSYCATS #105
- ☐ JUGHEAD #324
- ☐ LITTLE ARCHIE #177
- ☐ MAD HOUSE COMICS #129
- ☐ MAD HOUSE COMICS DIGEST MAGAZINE #8
- ☐ PEP #385
- ☐ THAT WILKIN BOY #51

- ☐ ACTION COMICS #535
- ☐ ADVENTURE COMICS #491
- ☐ ALL-STAR SQUADRON #13
- ☐ ARAK/SON OF THUNDER #13
- ☐ BATMAN #351
- ☐ THE BEST OF DC #28 [Binky's Summer Fun]
- ☐ THE BRAVE AND THE BOLD #190
- ☐ CAPTAIN CARROT AND HIS AMAZING ZOO CREW! #7
- ☐ DC COMICS PRESENTS #49
- ☐ DC COMICS PRESENTS ANNUAL #1
- ☐ DETECTIVE COMICS #518
- ☐ THE FLASH #313
- ☐ THE FURY OF FIRESTORM #4
- ☐ G.I. COMBAT #245
- ☐ GREEN LANTERN #156
- ☐ HOUSE OF MYSTERY #308
- ☐ JONAH HEX #64
- ☐ JUSTICE LEAGUE OF AMERICA #206
- ☐ THE LEGION OF SUPER-HEROES #291
- ☐ THE NEW ADVENTURES OF SUPERBOY #33
- ☐ THE NEW TEEN TITANS #23
- ☐ THE NIGHT FORCE #2
- ☐ THE SAGA OF THE SWAMP THING #5
- ☐ SGT. ROCK #368
- ☐ SGT. ROCK'S PRIZE BATTLE TALES #2
- ☐ SUPERMAN #375
- ☐ THE SUPERMAN FAMILY #222
- ☐ TALES OF THE NEW TEEN TITANS #4
- ☐ UNKNOWN SOLDIER #267
- ☐ WARLORD #61
- ☐ WEIRD WAR TALES #115
- ☐ WONDER WOMAN #295
- ☐ WORLD'S FINEST COMICS #283

- ☐ THE SPIRIT #34
- ☐
- ☐ HEAVY METAL #64 [V6#4]
- ☐ NATIONAL LAMPOON #148 [V12#48]

- ☐ THE AMAZING SPIDER-MAN #232
- ☐ THE AVENGERS #223
- ☐ CAPTAIN AMERICA #273
- ☐ CONAN THE BARBARIAN #138
- ☐ CRAZY MAGAZINE #89
- ☐ DAREDEVIL #186
- ☐ DAZZLER #19
- ☐ THE DEFENDERS #111
- ☐ DENNIS THE MENACE #11
- ☐ EPIC ILLUSTRATED #13
- ☐ FANTASTIC FOUR #246
- ☐ GHOST RIDER #72
- ☐ G.I. JOE #3
- ☐ HERCULES, PRINCE OF POWER #1
- ☐ THE INCREDIBLE HULK #275
- ☐ IRON MAN #162
- ☐ *KA-ZAR THE SAVAGE #18
- ☐ KING CONAN #12
- ☐ *MARVEL FANFARE #4
- ☐ *MARVEL GUIDE TO COLLECTING COMICS
- ☐ MARVEL PAPERBACK #9 [Blade Runner]
- ☐ MARVEL PAPERBACK #10 [Avengers]
- ☐ MARVEL SUPER SPECIAL #22 [Blade Runner]
- ☐ MARVEL SUPER SPECIAL #23 [Annie]
- ☐ MARVEL TALES STARRING SPIDER-MAN #143
- ☐ MARVEL TEAM-UP #121
- ☐ MARVEL TWO-IN-ONE #91
- ☐ MASTER OF KUNG FU #116
- ☐ *MICRONAUTS #45
- ☐ *MOON KNIGHT #23
- ☐ PETER PARKER, THE SPECTACULAR SPIDER-MAN #70
- ☐ POWER MAN AND IRON FIST #85
- ☐ ROM #34
- ☐ THE SAVAGE SWORD OF CONAN #79
- ☐ STAR WARS #63
- ☐ TEAM AMERICA #4
- ☐ THOR #323
- ☐ WOLVERINE #1
- ☐ THE UNCANNY X-MEN #161

Eclipse News

I'd like to correct what I misstated in #200 about the SABRE series: only issues #1 and 2 will reprint the album story done by Don McGregor and Paul Gulacy; #3 will be new material, including the lead SABRE feature by Don McGregor and new artist Billy Graham, as well as a back-up feature by Elaine Lee and Charlie Vess called "Morrigan Tales."

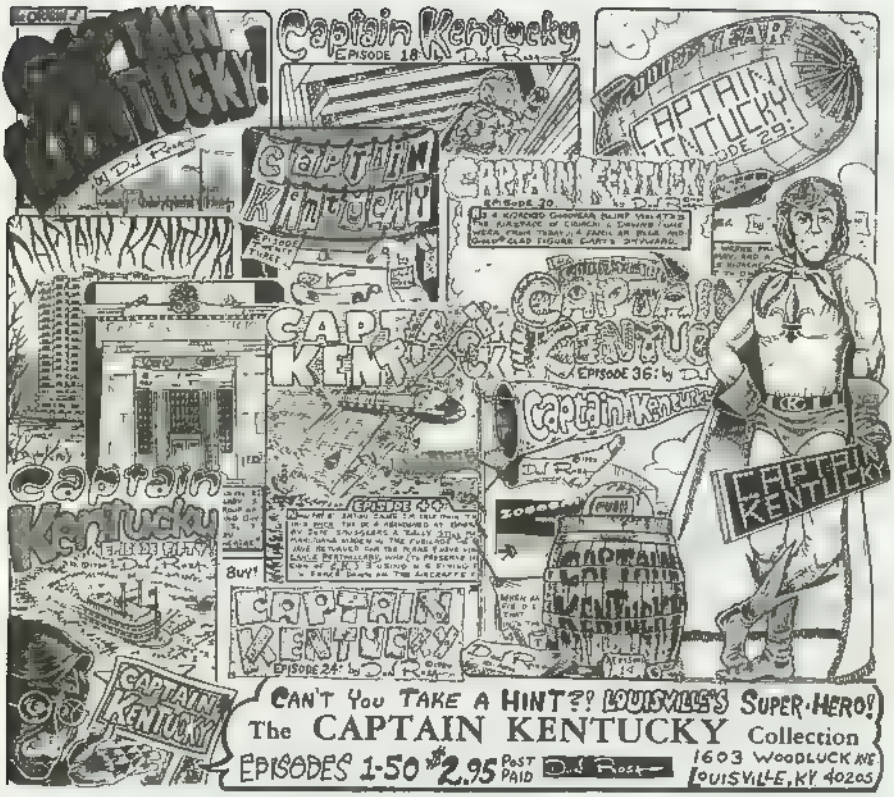
The accompanying illustration is of the new Steve Englehart/Marshall Rogers creation, Scorpio Rose, who debuts in her own book in July.

ECLIPSE #7, also on sale in July, features work by John Bolton, Trina Robbins, Don McGregor and Gene Colan, Kevin Brown, and Sean Carroll. Harvey Pekar and Robert Crumb contribute short pieces, and the "I Am Coyote" series by Steve Englehart and Marshall Rogers concludes. Bolton painted the cover.

Late summer will see another comic book-size magazine from Eclipse, THRILLING DETECTIVE ADVENTURES, which will be printed in black and white with color covers. One of the series included in it will be Max Allan Collins and Terry Beatty's MS. TREE; others are to be announced. The book will be a bi-monthly.

Obituary

Cartoonist Dave Sheridan, who drew Dealer McDope, the Leather Nun, Buster Foyt, and the Nerds, died of cancer in San Francisco March 28th at age 38. His most recent work was with Gilbert Shelton and Paul Mavrides on THE FABULOUS FURRY FREAK BROTHERS. His work appeared since the late '60s in such titles as MOTHER'S OATS #1-3 for Rip Off Press, MEEF #1 and 2 for Print Mint and TALES OF THE LEATHER NUN for Last Gasp, as well as with others in SLOW DEATH and SKULL, a lot of it in collaboration with fellow artist Fred Shrier. He designed t-shirts and beer labels, as well as serving as art director for THE RIP OFF REVIEW OF WESTERN CULTURE and writing for Don Novello's Father Guido Sarducci routines. He was married last July, and his wife Dava gave birth to a daughter, Dorothy Rae, who was born one week after Sheridan's death. Comics and Comix has sponsored a "Memorial/Benefit Art Sale" of Dave's work for the mother and child, and will be displaying the work as well as that of other artists who have contributed beginning July 1. They are also contibuting their share of all ticket sales for the next Creation Comics con being held in June. Interested parties who wish to aid in the drive can contact Thomas Walton at (415) 845-4091 in Berkeley, California.



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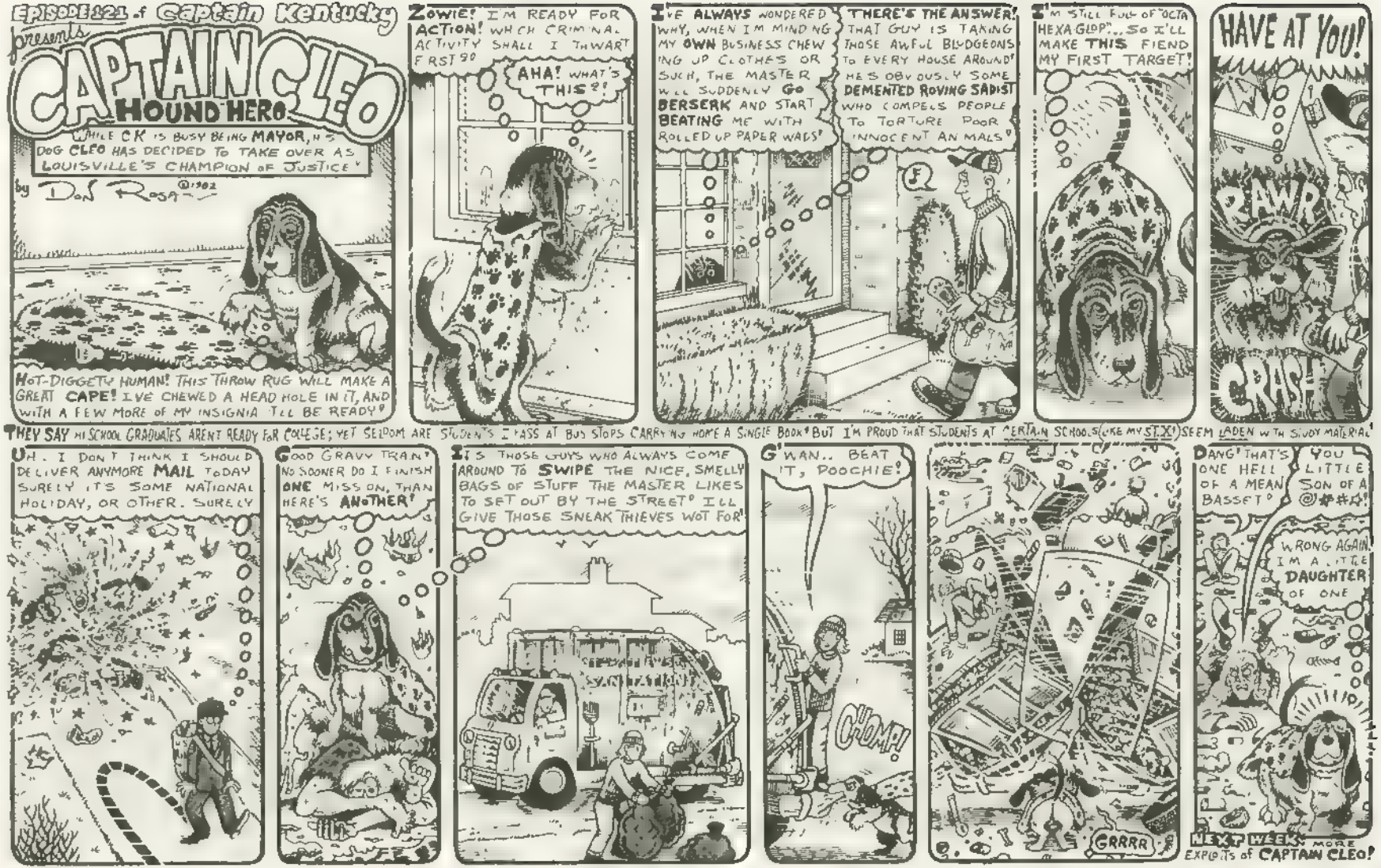
Captain Kentucky
EPISODE 120
by DON ROSA ©982
MAYOR of LOUISVILLE! I DON'T KNOW HOW I MANAGED TO GET INTO THIS SITUATION .. BUT PERHAPS I SHOULD MAKE THE BEST OF IT.
AFTER ALL, AS A SUPER HERO I HAD SUPER STRENGTH BUT AS A POLITICIAN I HAVE SOMETHING FAR MORE AWESOME-
POWER.
YES! CAPTAIN KENTUCKY COULD ONLY LEAP GALLERIAS IN A SINGLE BOUND AND LIKE THAT; BUT MAYOR-CAPTAIN KENTUCKY PERFORMS MUCH MORE POWERFUL FEATS. LIKE FORMING POLICY, PASSING LEGISLATION AND IMPLEMENTING LAWS!
WHOPPEE! I'LL MAKE IT COMPULSORY TO PRONOUNCE THE CITY'S NAME CORRECTLY AND NOT AS "LOO UH VUHL"!
I'LL MAKE SMOKING IN PUBLIC PLACES A MISDEMEANOR AND A FELONY IN RESTAURANTS!
I'LL GIVE ENORMOUS TAX BREAKS TO ALL SUPER HEROES!
HEEE-HAHAHAHAHA
LET US DEPART THIS FRIGHTENING SCENE AND TURN, INSTEAD, TO THE HOME OF LANCELOT PERTWILLABY, C.K.'S TRUE IDENTITY... AND FOCUS ON THE HOUSE'S OTHER RESIDENT.
C.K.'S PRE-DECODED SECRET MESSAGE: IF THIS STORY DEA DOESN'T MAKE ME A MILLIONAIRE, I'M GONNA CHANGE THE STRIP'S TITLE TO "CAPTAIN GARFIELD"!!!
A FIGURE FAMILIAR TO C.K. READERS AND OTHER VARIOUS & SUNDRY FOOLS AS LANCELOT'S FAITHFUL DOG, CLEO!
SO... THE MASTER REALLY DID BECOME MAYOR. UNREAL! THE GUY CAN'T EVEN REMEMBER TO FEED ME... OR TO KEEP HIS GOOD SOCKS OUT OF MY REACH!
BUT WHO WILL PROTECT LOUISVILLE WHILE HE'S TIED UP IN CITY HALL? THE CITY WILL STILL NEED A CHAMPION OF TRUTH AND JUSTICE.
HM. HIS SPARE VIAL OF "OCTA HEXA GLOP" IS ON TOP OF THE BUREAU MY SCHEDULE DID CALL FOR ME TO LEAVE SOME MEMENTOS ON THE GOOD RUG IN THE LIVING ROOM, BUT. THIS IS MORE IMPORTANT!
I USUALLY SAVE THIS TECHNIQUE FOR CONFISCATING MEALS FROM TABLE TOPS.
SLURP! NOT AS BAD TASTING AS HE MAKES IT OUT TO BE STILL NOT AS GOOD AS THOSE OLD DEAD MOLES I DIG UP OUT IN THE-
WOW! I'M LITERALLY HOUSE BROKEN!
BAM
NEXT WEEK: the ADVENTURES OF CAPTAIN CLEO, HOUND HERO!


Episode #21 of Captain Kentucky presents
CAPTAIN CLEO
HOUND HERO
While CK is busy being MAYOR, his dog CLEO has decided to take over as Louisville's CHAMPION of Justice!
by Don Rosa ©1982
Hot-diggety human! This throw rug will make a great CAPE! I've chewed a head hole in it, and with a few more of my insignia I'll be ready!
Zowie! I'm ready for ACTION! Which criminal activity shall I thwart first?
AHA! What's this?!
I've ALWAYS wondered why, when I'm minding my own business chewing up clothes or such, the master will suddenly go BERSERK and start BEATING me with rolled up paper wads!
THERE'S THE ANSWER! That guy is taking those awful bludgeons to every house around! He's obviously some DEMENTED roving SADIST who compels people to torture poor innocent animals!
I'm still full of "octa hexa-glop"... So I'll make THIS fiend my first target!
HAVE AT YOU!
RAWR
CRASH
They say HI school graduates aren't ready for college; yet seldom are students I pass at bus stops carrying home a single book! But I'm proud that students at certain schools (like my sister) seem laden with study material!
Uh. I don't think I should deliver anymore MAIL today. Surely it's some national holiday, or other. Surely
Good gravy train! No sooner do I finish ONE miss-on, than here's ANOTHER!
It's those guys who always come around to SWIPE the nice, smelly bags of stuff the master likes to set out by the street! I'll give those sneak thieves wot for!
G'wan.. beat it, Poochie!
CHOMP!
GRRRR
Dang! That's one hell of a mean basset!
You little son of a @#&%!
Wrong again. I'm a little DAUGHTER of one
NEXT WEEK: More exploits of CAPTAIN CLEO!

Whitman Coming Comics

MARCH OF COMICS No. 490, August. Issue #426 featuring UNDERDOG is reprinted in its entirety. Stories include "The Bubble Gun," "That's About the Size of It," "Wrong On" and "Dog-Gone Puzzler." [June]

THE SECRET OF NIMH [Golden Press]. The album format is used to adapt the new Don Bluth Productions feature, which was based on the Newberry Award-winning children's classic, MRS. FRISBY AND THE RATS OF NIMH by Richard O'Brien. It is the story of a timid field mouse that lives in a cinder-block beneath Farmer Fitzgibbon's field who enlists the aid of very "special" rats to save her invalid son Timmy. Pete Alvarado did the art. [June]

TCR Mailboat

MARK EVANIER, Los Angeles, CA: And another round of congrats for Lou Mougin's latest article. I have had it up to about forehead level with folks who think that the whole notion of Comic Books begins and ends with what Marvel and DC are currently doing. And it's not just the readers; one cannot help but be amazed at how many folks who write and draw the things know absolutely nothing about comics except what is of immediate relevance to their income. That's why Mr. Mougin writing of the joys of ACG Comics or Dell Comics or even WHAM-O GIANT COMICS is a joy unto itself.

Especially ACG: There was a charming "smallness" to the comics written and edited by the late Richard E. Hughes. Other companies may have produced better books but surely no one tried harder. Hughes knew exactly what he wanted in his comics and would vigorously defend it in his letter pages. For a long time, as readers beseeched him for super-heroes, he clung steadfastly to his steady diet of "Adventures Into the Unknown" and vowed that ACG would never stoop to super-guys--a vow that he repeated time and again, right up until the month when Magicman and Nemesis made their debuts. They were charming comics, though I doubt most of today's "fan market" would take kindly to them. They had a sense of humor about everything they did and there was none of the hysterical emotion that seems to impress so many, lately. The one ACG book that remains as an undisputed classic, however, is surely HERBIE. In the years since its demise, no less than a half-dozen publishers have talked of reviving and or/emulating

CHARACTER © 1987, MARVEL COMICS GROUP

it. I hope no one does. There was a very special brand of humor to the Fat Fury; one which is impossible to describe, much less reproduce.

A few additions to Lou's article: An awful lot of the post-Western Dell comics were written by Don Segall, who wrote the first CREEPER for DC and is now a busy TV producer/writer. All of the art credits for WHAM-O marked with question marks are wrong; I don't know who actually did those jobs but it wasn't the artists guessed. Richard Hughes told me in a letter, long ago, that he wrote every ACG comic published after about 1957 and well over half of those published before. He edited and assembled ACG books far ahead of publication date and, so, had already begun working for DC a year before the last ACG titles appeared. I always suspected that "The Way-Out Worlds of Bertram Tilley" in STRANGE ADVENTURES #189 was an ACG leftover, even though it wasn't lettered by the ACG house letterer, Ed Hamilton. The story reads like Hughes and was drawn by Ditko and Trapani who teamed in a lot of the later ACG books. Ditko told me that he definitely did no work for DC at this time, so he obviously drew it for someone else.

Also, I wanted to clarify your statement of a few issues back that I said that Carl Barks had nothing to do with the creation of SPACE FAMILY ROBINSON. That's not quite what I said. The source of 99% of all history about Carl Barks--including those oft-reprinted checklists of his work--is Carl Barks himself. Now, Carl is a wonderful, decent, honest, talented, terrific gent and I would sooner put my vitals in a Veg-o-matic than malign him. I have, however, had an ongoing quarrel with those historians of his work who take Mr. Barks' every interview response as Gospel, and who know Absolute Zero about how Western Publishing operated, what role the editors played in Barks' work, et cetera. I have also argued with those Barks champions who think that, in celebrating his work, they also have to fiercely deny the worth of everyone else who ever wrote, drew or edited Disney comics. Paul Murry was as important to Mickey Mouse as Barks was to Donald Duck...and Mickey was as important to Disney comic books as Donald...but the latest issue of THE DUCKBURG TIMES doesn't even know how to spell Murry. The text pages in those otherwise-delightful hardbound mucho-moola Barks books are filled with "facts" that could have been a bit more correct. Like the reason five pages were razored from "Back to the Klondike" was not necessarily that the sequence was too "robust," which is the reason Barks recalls. The editors who did the scissoring did it because of postal regulations since this was the issue that had to be submitted so that the new Uncle Scrooge comic could qualify for Second Class Mailing Privileges. Those regulations--which are the same thing that forced publishers to have text pages, science fillers and things like DC's CASEY THE COP and SUPER-TURTLE pages--held that a comic book wasn't a magazine unless it had at least two stories, at least five pages in length. The whole matter is very circuitous (it took me two pages to explain it in detail in another fanzine) but, basically, there was another reason, even if no one ever told Mr. Barks. I was delighted to see the SCROOGE volume contain a list of other writers and artists who had done UNCLE SCROOGE stories...but the list is wildly inaccurate. They had me down as having written UNCLE SCROOGE comics, which came as news to me, plus they misspelled many of the names, including probably the two most important: Del Connell and Don R. Christensen. Anyway, what I said anent SPACE FAMILY ROBINSON, was that, while Mr. Barks said it was his idea, neither Chase Craig (who edited the first issue) nor Del Connell (who wrote it) nor Dan Spiegle (who drew it) nor anyone else on the editorial staff remembers Barks as making any contribution whatsoever. All are fine, honest folks whose integrity is beyond reproach. And if one is to credit Barks with creating the comic (which he may have; I wasn't there), one should note that this credit is disputed by all those who were definitely involved. With all his well-earned medals, surely Carl Barks doesn't need one dubious one to ensure his place in funnybook history.

Lastly, re: Roger Payton's letter that he won't trust my judgement on artwork because Marvelmania International stiffed him for a subscription, years ago...Well, Roger, they stiffed me too, and for a lot more than one subscription; that's why I quit long before the company folded and its owner absconded into the night with (no lie:) dozens of angry creditors sending private investigators scurrying after him. I never took your money, Roger, and while I was working there, you got what you paid for. Months after I left is when things went belly-up and what this has to do with my taste in artwork is beyond me.

[The credits on WHAM-O which have a question mark were just wild stabs in the dark; I figured there was a remote chance one or two of them might be correct. Again, anyone who can help identify those missing credits, please come forward.

Speaking of credits, I've managed to pick up three more of the Archie titles we had no data for in #200: LAUGH #133, 4/62, the Jaguar story is "Big Game Hunter From Space" by John Rosenberger; #135 is June/62 and is another Jaguar story, "The Jaguar's Riddle," by John Giunta. PEP #153, March/62, is a Fly Girl story, "Prisoners of Planet X" by Giunta.

And for the record, it's been my suspicion as well that that STRANGE ADVENTURES story was ACG-inspired, and Ditko's revelation would seem to confirm it. Most of ACG's art staff who were frontliners and weren't otherwise occupied ended up at DC (Costanza, Stone, Ditko and Trapani), though Whitney went to Marvel and Reinman became a Marvel colorist--so the DC connection is pretty strong anyway.

I realize we're talking about two different things, but I too don't think a revival of HERBIE would work either. The reason behind this is based on the atrocities published in the past few months by fans in the realm of revivals; CHARLTON BULLSEYE's recent Captain Atom story could be excused, I suppose, as it was more or less simply a fanzine story, but John C. Productions' revival of THUNDER AGENTS was typically a ham-headed and ham-handed attempt to make over characters who already have personality and approach into Marvel characters. In short, the only thing these new stories and the old characters have in common are their names and costumes. It almost makes you want to scream "Stop them before they kill again!" MT]

MURRAY BOLTINOFF, Editor, G.I. COMBAT, DC Comics: Dear Sam Kujava:

Thanks for mentioning that G.I. COMBAT was "enjoyable to read, contain(s) works by pros who continue to care about what they do, and...produced to entertain the audience they're meant for..."

That, of course, appeared in TCR #200, April issue.

We'll do our utmost to assure that GIC continues to be "enjoyable to read.'

FRED DIANA, 61 Holverson Blvd., Toronto, ONT CANADA M6M 3J8: Happy 200th issue, TCR. Let me be one of the first (or last, depending on how long it takes me letter to travel from Canada) to congratulate you all on a fine effort. I feel that this magazine is the best because of the information, the knowledge, stuffed on every page. None of the other zines have shown the love and devotion that you, Jerome, and you, Michael, have shown for the world of comic books. I think that it takes more guts to like a particular comic-book series that nobody cares about than to jump on the fan bandwagon, and stick to only what is popular. Not many other zines care to mention the Dells, the Charltons, the Gold Keys, and if they do, it is only because it is the in thing to do at the time.

TCR is a storeroom of information that just keeps accumulating as each issue is published. The comic strip and the animation characters are never ignored in TCR. Jim's CEL BREAK keeps the fan constantly informed on the whos, whys and wheres. If Chuck Jones drops a pencil, I am sure that Jim will hear it drop, even if he's a hundred miles away. Jim, I look forward to the day when your animation book is published. And thank you James and Chuck for those mad, mad, mad characters of yours, Bullet Crow and Dick Duck.

Well, so much for that. Onward to other subjects. Michael, I was wondering Whatever Happened to...the Sea Devils, Cave Carson, the Suicide Squad, Captain Comet? I'm sure there are stories to be told about them (as well as the Secret Six and Jonny Double). These characters seemed to be quite appealing to me because when I was young I read and enjoyed their tales of adventure. Where are they now? (Hint, hint.) And do you have back issues of STREET COMIX? I have picked up in two different stores JUNGLE JIM and THE CISCO KID. Do you have any more titles, and if so, how much do you charge for delivery to Toronto for these back issues?

I do not want to end on a sour note, but I hope that current attention you give on sixties comic-groups such as THUNDER AGENTS will not make dealers jack up their prices. I still have to collect many more back issues. When they put up prices, they really put them up.

Onwards to the 300th issue, and once again to you, congratulations.

[Those Whatever Happened to queries will have to be forwarded to people at DC. I proposed an update for the Sea Devils, but Len Wein had first dibs on Cave and the Suicide Squad, while E. Nelson Bridwell intends to some day resolve the Secret Six saga himself. The WHT feature is being discontinued, largely because they feel that it makes no sense to resolve a series in an eight-pager when the characters could better be utilized in lead stories in BRAVE AND BOLD, DC COMICS PRESENTS or other super-hero titles. And I can't say I disagree, as long as the characters are well-used with respect to their prior histories (which has frequently not been the case in the past).

We haven't had much effect on prices with past articles, but we go along with you in our hope that our attention to mid-'60s groups doesn't inflate their value on the market. There are plenty of copies around from what I've seen at conventions, and they go unsold at the moment. My advice is to get them now before the PRICE GUIDE inflicts inflation on us all once again.

Besides JUNGLE JIM and CISCO KID, we still have available plenty of copies of STREET COMIX #1 and 2 (RIP KIRBY and FLASH GORDON) as well as KRAZY KAT. They're all 60¢ each, plus 50¢ postage. MT]

JOE WEHRLE, JR., P.O. Box 41, Punxsutawney, PA 15767: Nonsense, nonsense, nonsense! Obviously (to me) the reason Superman's power loss wasn't permanent is explained by the fact that after he handed Lois the power crystal, she left it on the Fortress floor (I seem

fo remember it sinking slightly into the sandy surface)--afterward, they were so obsessed with the fact that they had the hots for each other that neither one remembered the crystal until the powerless Clark found it again on the floor after his trek back north--if the power crystal had been replaced in the mechanism BEFORE the power loss, it would have been irrevocable--since it lay forgotten on the floor, the loss was only temporary, power restored by placement of the crystal in the machine, using a different setting. I love these films! The comic book SUPERMAN mythos has always bothered me, like his being able to fly into the center of the sun, etc. This is a MAN, albeit an alien one. I buy it that a bus hurled with terrific force should be able to give him a good knock, even if it isn't enough to bruise him.

[The only thing that bothers ME about the entire power loss thing deep down is the fact that Jor-El had the ability to create a device which WOULD take the powers away to begin with. Part of the appeal of Superman is the fact that his power makes him different enough from average residents of Earth that he can never really fit in; the entire point of the removal of his powers underlines this. If Jor-El ACTUALLY had the means to remove the powers, why didn't he give his kid a break and remove them before he entered Earth's atmosphere? Was he so insensitive and uncaring of his son's future psyche? Surely, he could not have predicted who would adopt him and shape his moral values, and I prefer to think that the entire plan was based on calculation and hypothesis, that Jor-El was much like his son in temperament and intention, and the whole thing was indeed an induced delusion. MT]

(NAME MISPLACED): By the way, I want to compliment you on your column about comics that do not exist. This is of great interest to me as a Dell collector. My older brother Mike is a "child of the Mickey Mouse Club" and got hooked on SPIN AND MARTY serials on that show. I never saw SPIN AND MARTY, but I enjoyed the comics he bought. A couple of years ago, I tried to complete both our collections of SPIN AND MARTY. There aren't a hell of a lot of them for sale, but I noticed there was NEVER a #10 offered for sale ANYWHERE. Your revelation that there is NO #10 was a great help.

One question I have regards Harvey SPIRIT comics. We all know there are two issues, but Overstreet says there may be a Harvey SPIRIT #3. Can this be true? Has anyone EVER seen one?

There are other comics Bob thinks might exist that should be investigated. As I recall, he thinks there might be a Gold Key RUFF 'N' REDDY. I don't have my GUIDE handy as I am writing this, or I could probably come up with more.

You guys do good work and you are the BEST! I'll be looking forward to getting caught up on TCRs. Thanks.

[The Harvey SPIRIT #3 notation is now missing from the GUIDE, probably at the insistence of Cat Yronwode; someone probably theorized that since #3 was billboarded in #2, Harvey did what they'd done in the forties and published a black and white issue for subscribers (something I still don't understand, quite honestly; why would sending a third issue of STUNTMAN or a third issue of BOY EXPLORERS make it any easier for Harvey since they had to refund or transfer at least the balance of a year's subscription anyway). Why the non-existent third issues of JIGSAW and THRILL-O-RAMA with Pirana, or the similarly billboarded FIGHTING AMERICAN #2 weren't similarly theorized in the GUIDE I don't know.

The RUFF AND REDDY Gold Key suspicion was my own, caused by the fact that during the summer of 1966 GK ran an ad for some of their one-shots from that summer; Ruff and Reddy, who hadn't appeared in comics since '63, were pictured. If I'd found every one-shot Gold Key published in the mid-'60s EXCEPT that one, I'd rule out any possibility of its existence. But there are several one-shots from that year I have yet to find, so I'm still wondering... but I'd wager it doesn't exist. MT]

KEVIN SORENSON, 215 Edward Avenue West, Winnipeg, MAN R2C 2H7. Here's a rather offbeat letter for you. I have consulted MADAME XANADU on the future of several of DC's current and upcoming projects.

THE NEW TEEN TITANS will continue to be dominant in the DC line-up, and will even surpass THE UNCANNY X-MEN in sales. Starfire will eventually suffer a fate similar to that of Phoenix; just before she and Robin were to marry. Robin will then leave the group temporarily and the Harlequin will join the group.

ARAK/SON OF THUNDER and ALL-STAR SQUADRON will continue to be big hits until Don Heck assumes the pencilling chores of ALL-STAR. The sales plummet and the book is cancelled and ends up as the back-up in the JUSTICE LEAGUE OF AMERICA ANNUAL. ARAK continues in the direct-sales-only shops. Other direct-only books are the HUNTRESS and THE NEW SECRET SOCIETY OF SUPER-VILLAINS.

CAPTAIN CARROT AND HIS AMAZING ZOO CREW will last between twelve and fifteen issues and will be regarded as the HEAVEN'S GATE of DC.

FIRESTORM will be a huge hit; SWAMP THING will be gone within two years.

DC will abandon the mini-series concept when SUPERMAN PRESENTS THE CITY OF KANDOR enters the TCR TOP 100 at #49.

WONDER WOMAN will rise substantially in sales but will not be in competition with, say, THE NEW TEEN TITANS or UNCANNY X-MEN.

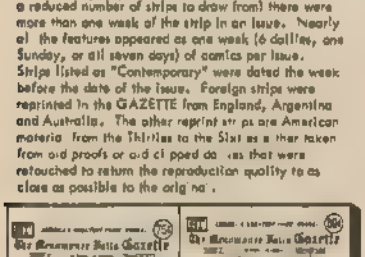
ADVENTURE COMICS #500 will finally be published--but not #s 491-499 or 501.

The top ten DC titles will be THE NEW TEEN TITANS, FIRESTORM, THE LEGION, JLA, BATMAN, ARAK, DC COMICS PRESENTS, WONDER

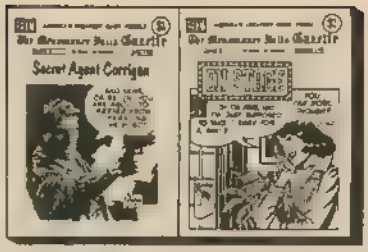
The Gazette

The Menomonee Falls GAZETTE was a tabloid publication for comic strip fans that was published weekly from issue #1 (12/13/71) through issue #220 (3/1/76) and supposedly monthly from issue #221 (April 1976) to issue #232 (March 1978), the final issue. Issues 1 to 13 were printed on ordinary newsprint, the others were done with a heavier, more durable stock. Issues 1 through 46 were sixteen pages each; 47 through 51 were twenty pages each; 52 through 94 were twenty-four apiece; 95 through 126 were the largest at forty-eight pages each; 127 through 223 were each forty pages; 224 to 226 were thirty-two pages each, and the last six issues were each twenty-four pages.

Each page of the GAZETTE featured a daily or a Sunday tabloid page or two Sunday half-pages. Occasionally (especially in the later issues that had a reduced number of strips to draw from) there were more than one week of the strip in an issue. Nearly all the features appeared as one week (6 dailies, one Sunday, or all seven days) of comics per issue. Strips listed as "Contemporary" were dated the week before the date of the issue. Foreign strips were reprinted in the GAZETTE from England, Argentina and Australia. The other reprint strips are American material from the Thirties to the Sixties that was taken from old proofs or old clipped copies that were retouched to return the reproduction quality to as close as possible to the original.



CONTEMPORARY (1977 - 1978) STRIPS:
AMBLER (d, Doug Wildey) #46-94
AMBLER (d&S, Doug Wildey) #95-108
APT. 3-G (d, Alex Kotzky) #165-226
BIG BEN BOLT (d, John Cullen Murphy) #95-126
BRICK BRADFORD (d, Paul Norris) #52-223
BROOM-HILDA (d, Russell Myers) #226
BUZ SAWYER (d, Crane & Schlensker) #52-223
CAPTAIN EASY (d, Crooks & Lawrence) #95-226
CONCHY (d, James Childress) #226
DATELINE: DANGER! (d, McWilliams) #1-120
DICK TRACY (d, Gould & Fletcher) #95-223
DR. KILDARE (d, Ken Bald) #95-223
FAWN (done especially for The GAZETTE, Joe Wehrman, Jr. #142-161, 163-172, 173-176, 178, 179, 181, 183, 188
FLASH GORDON (d, Dan Barry) #1-223
FRIDAY FOSTER (d&S, Langeron, Flessel, Morrow, Chaykin) #95-116
THE HEART OF JULIET JONES (d, Stan Drake) #95-223
HOWARD THE DUCK (d&S, Steve Gerber & Gene Colan) #227-232
JEFF COBB (d, Pete Hoffman) #1-201
JOE PALOOKA (d, Tony DiPrete) #192-223
JOHNNY HAZARD (d, Frank Robbins) #14-223
JOHNNY HAZARD (S, Frank Robbins) #95-223
KERRY DRAKE (d, Andriola) #95-108, 127-226
KERRY DRAKE (d&S, Alfred Andriola) #109-126
MANDRAKE (d, Falk & Fredericks) #1-223
MICKEY FINN (d, Morris Weiss) #192-223
ON STAGE (d, Leonard Starr) #46-94
ON STAGE (d&S, Leonard Starr) #95-226
THE PHANTOM (d, Lee Falk & Sy Barry) #1-223
PRINCE VALIANT (S, Foster & Murphy) #95-223
RICK O'SHAY (d, Stan Lynde) #66-226
RIP KIRBY (d, Dickenson & Prentice) # -223
SECRET AGENT CORRIGAN (d, Archie Goodwin & Al Williamson) #1-223
STEVE CANYON (d, Milton Caniff) #52-94
STEVE CANYON (d&S, Milton Caniff) #95-223
STEVE ROPER AND MIKE NOMAD (d, Saunders & Overgard) #95-226
TARZAN (d, Russ Manning) #1-34
TARZAN (S, Russ Manning) #46-228
TERRY AND THE PIRATES (d, George Wunder) #52-65



FOREIGN STRIPS:
AIR HAWK AND THE FLYING DOCTOR (d, John Dixon) #1-204
AIR HAWK (S, Dixon & Hart Amos) #6-232
GARTH (d, Frank Bellamy) #38-126, 127-181 (odd numbers only), 182-232
GUNNER (d, Jose Luis Salinas) #95-126, 127-153 (odd numbers only), 154-223
JAMES BOND (d, McCluskey, Horak) #1-232
JEFF HAWKE (d, Sydney Jordan) #1-44, 46-181, 195-232
MODESTY BLAISE (d, O'Donnell, Holdaway, Romero) #1-232
PAUL TEMPLE (d, Durbridge & Mendoza) #95-232
SCARTH 2195 A. D. (d, Luis Roca & Jo Addams) #95-126, 128-182 (even numbers only), 183-232
THE SEEKERS (d, Burns & Linsey) #95-232
TUG TRANSOM (d, O'Donnell & Sinclair) #95-126, 127-147 (odd numbers only), 148-191

CLASSIC REPRINT STRIPS:
BATMAN (d, 1943-46 Bob Kane) #95-232
BEN CASEY (d, 1962-66 Neal Adams) #46-232
BOBBY (d, 1948 Jerry Iger) #209, 214-218
BUCK ROGERS (d, 1958-59 Murphy Anderson) #95-126, 128-146 (even numbers only)
CONNIE (S, 1931, 1936 Frank Godwin) #96-102, 207-214, 217-220
DAN FLAGG (d&S, 1963 Don Sherwood & Alden McWilliams) #116-126
DR. GUY BENNETT (d, 1958 Frank Thorne) #95-104
DRIFT MARLO (d, 1965 Cooke & Evans) #1-37
THE HAWK (d, 1946 Robert H. Webb) #219-225
KEVIN THE BOLD (S, 1955-57 Kreigh Collins) #109-213, 215-232
KRAZY KAT (d, 1927 George Herriman) #226-232
LITTLE ORPHAN ANNIE (d, 1936-40 Harold Gray) #135-223
MALE CALL (d, 1940's Milton Caniff) #106-126, 127-141 (odd numbers only)
PETER SCRATCH (d, 1965-67 Elliot Caplin, Lou Fine, Neal Adams) #95-164
RED BARRY (d, 1935 Will Gould) #95-126, 128-152 (even numbers only)
RED RYDER (d, 1951-52 Fred Harman) #95-126, 128-140 (even numbers only)
SAM'S STRIP (d, 1962 Walker & Dumas) #226-228
THE SPIRIT (d, 1941-44 Eisner, Fine, Cole) #95-212
SUPERMAN (d, 1940-44 Jerry Siegel, Joe Shuster, Wayne Boring) #10-232
TARZAN (d, 1947-51 Hogarth, Dan Barry, Bob Lubbers) #35-223
THIMBLE THEATRE STARRING POPEYE (d, 1931 E.C. Segar) #226-232
WINDY CITY KITTY (d, 1948 Jack Crowe, never before published) #223-226

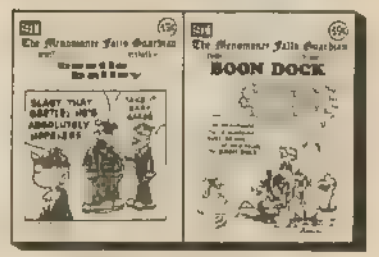
PRICES
Set AA Issues #27, 30, 36, 57, 58, 60, 66, 68-70, 72, 73, 79-85, 87-94 (27 issues) $25 set or $1 each
Set BB Issues #99, 101-103, 105, 115, 121, 122 (8 issues) $9 set or $1.25 each
Set CC: Issues #123-150 (28 issues) $32 set
Set DD: Issues #151-175 (25 issues) $30 set
Set EE Issues # 76-200 25 issues $30 set
Set FF Issues #201-226 (26 issues $30 set
Set GG Issues #123-226 104 issues $115 set
Issues #123-226, 228-230, 232 $1.25 each
Set HH: (All available issues, same as AA, BB, GG and #226-230, 232)(143 issues) $150 set

All prices listed include postage and handling charges within the United States. Orders from Canada must add 15% and orders from overseas must add 30% to cover additional shipping and packaging costs. Any issues not listed are out of print and unavailable from Street Enterprises.

This listing is current as of November, 1981, and supersedes all previous listings. Availability of most issues is subject to change without notice.

The Guardian

The Menomonee Fall GUARDIAN was a companion tabloid publication to the GAZETTE. It featured humor material as the GAZETTE was devoted to adventure strips. The GUARDIAN was published weekly from issue #1 (6/28/73) to issue #141 (3/1/76) and roughly monthly from issue #142 (April 1976) to issue #146 (November 1976) the final issue. Issues 1 through 144 were sixteen pages each, the last two were each twelve pages. GUARDIAN SPECIALS were twelve pages each, except for the fourth one, which was only four pages and served as a free insert in GUARDIAN #100.



CONTEMPORARY (1973-1976) STRIPS:
ALLEY OOP (d, Dave Graue) #60-146, Specials 1-4
BC (d, Johnny Hart) #1-144
BEETLE BAILEY (d, Mort Walker) #1-144
BOON DOCK (d, George Breisacher) #65-146
THE BORN LOSER (d, Art Sansom) #16-146
BROOM-HILDA (d&S, Russell Myers) #1-146
EEK AND MEEK (d, Howie Schneider) #17-146
FEIFFER (w, Feiffer) #8-68 (even no. only), 69-77
FRANK AND ERNEST (d, Bob Thaves) #19, 61-146
FUNNY BUSINESS (d, Rog Bollen) #16-146
GASOLINE ALLEY (d, Dick Moores) #37-1 9
GASOLINE ALLEY (d&S, Dick Moores) #116-146
GAHAN WILSON'S SUNDAY COMICS (S, Gahan Wilson) #112-129
GORDO (d, Gus Arriola) #39-144

JOE PALOOKA (d, Tony DiPrete) #1-112
MICKEY FINN (d, Morris Weiss) #1-112
NEIL THE HORSE (w, Art Sansom) #118-140 (even no. only), 142-146
POGO (d, Walt Kelly, Henry Shikuma) #1-111
POGO (S, Walt Kelly, Henry Shikuma) #1-64, 78-111
RICK O'SHAY (S, Stan Lynde) #116-129
SALLY BANANAS (d, Charles Barsotti) #1-36
WINTHROP (d, Dick Cavalli) #16-146

REPRINT STRIPS
ALLEY OOP (d, 1949-1950 V.T. Hamlin) #2-59
CAPTAIN EASY (d, 1931-32 Leslie Turner) #6-72
KRAZY KAT (d, 1927, 33-35 Herriman) #1-60, 116-143
MICKEY MOUSE (d, 1931-32 Disney Studios) #1 7-125, 128-146
ROMEO BROWN (d, English strip by O'Donnell and Holdaway) #1-38
SAM'S STRIP (d, 1961-62 Dumas & Walker) #134-146
THIMBLE THEATRE STARRING POPEYE (d, 1930-31, 1933-35 E. C. Segar) #1-131, 133-146

PRICES:
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Set R (#1, 3-25), Set S (#26-50), Set T (#51-75), Set U (#76-100), Set V (#101-125) $15 per set
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Set Y (#1, 3-100) $50
Set Z (#1, 3-146) $80
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WOMAN, SECRET SOCIETY and THE HUNTRESS.

THE NEW ADVENTURES OF SUPERBOY,' SUPERMAN and SUPERMAN FAMILY will all be cancelled due to poor sales. SUPERBOY will leave the Legion once and for all, and Superman will leave the JLA after the establishment of a more stablized team (Batman, Flash, Captain Comet, Green Arrow, Black Canary and the Vixen). DC will obtain rights to Captain Canuck, who will replace Superman in ACTION COMICS. DC COMICS PRESENTS will feature team-ups with the New Teen Titans. A back-up, "Whatever Happened to Superman?" will eventually appear.

Jim Shooter will be chosen as the new publisher of DC. Conway, Wein, Thomas, Perez, et al. no doubt will be beating a path back to Marvel.

MIKE SOPP, 438 West 32, Erie, PA 16508: Why do I get the feeling that I was one of the few people on this Earth who liked the She-Hulk? Granted, everything behind the scenes was wrong, but it was good. At least I found it good and interesting; David Anthony Kraft kept me on the edge of my seat with the plot twists (not many writers seem to be able to balance action and story as he has done) while having She-Hulk fight foes only a cousin of the Hulk could fight. Yeah, I think it was ridiculous, but I also think DAK should be given some award of merit for doing something with THE SAVAGE SHE-HULK.

It seems, though, that you (Sam Kujava) are in favor of bland entertainment over books that are trying to offer serious entertainment. Maybe THE SENSATIONAL NEW WONDER WOMAN IS to aid sales of the merchandise, but at least the book is saved. I mean the Conway/Delbo issues that came before the transformation were very poor in quality, while Thomas and Colan are making the book worth reading again.

Looking forward to disagreeing with you more often.

EDWARD J. KRIEG, 14425 Brandon Court, Dale City, VA 22193: In regards to your article on Charlton comics, wasn't there a super-hero in the VERY early days called Captain Atom who appeared in a quarter-size comic? In regards to Kathy Godfrey's comments on SUPERMAN III, I've only heard of a POSSIBLE script involving Supergirl is being considered and that the co-writers of SUPERMAN II are writing the script for the third film. I'm not so sure that a Supergirl would be bad, especially if Chris Reeve claims that SUPERMAN III will be his last for that character. Why not sign Yvonne Craig (nee Batgirl) for the role? Anyhow, I'm sick of speculation which is just as pointless as talking about the NEXT Star Wars-- or should I say Clone Wars trilogy. Finally, has anyone read Gary Grossman's book, SATURDAY MORNING TV? It's not intended to be complete and is chock full of goodies about the old days. It does have a chapter on animated TV, so it might be worth a looksee.

I read that chapter and a couple of others, and while I trust the information contained in some chapters, there are enough errors of fact in the animation segments (in that chapter and in the program listing in the back) to vitiate the reliability of the book as a whole. It's entertaining, but take its facts with a grain of salt.

The Captain Atom you're speaking of was published in 1950 by Nationwide Comics. The resemblance of the characters was strictly their names; this one was not cosmic at all. MT]

RUSS MAHERAS, 81 CRS Box 1631, APO New York 09755: The first I heard about Woody's death was in your December issue. It caught me way off balance. We'd exchanged letters several times and I knew things weren't going well for him. I only wish I could've met him in person, shake his hand, and thank him for all the joy, wonder, and dreams he brought into my life. Aside from a great artist, the world lost a kind and understanding man. You're right, he WILL be missed.

KEVIN T. BROWN, 7846F West Lawrence Avenue, Norridge, IL 60656: Now you've done it. You printed one of my letters. I'm glad that you did, but now it makes it harder for me to write another letter. So by all means, keep making it harder! I really have to compliment Sam Kujava on his article in issue #198. His feelings about comics matched mine almost to a tee, well at least in this article they did. I agree with him that it is taking a little while to warm up to ARAK. The one thing that I do not agree with is his comments on JUSTICE LEAGUE OF AMERICA #200. Sure Perez and Broderick drew to excess, but so did Wally Wood, and if you don't believe me, just take a look at any story he did and look at the machinery he drew in the background.

Being a "DCer" and not, I repeat, NOT a Marvelite, I more or less ignored what he had to say about the Marvel books. Of course, I do collect my share of Marvels, but I will always remain faithful to DC. Since I'm on the subject, I've been hearing from people that Marvel is #1 and DC is sinking fast. Yeah, sure, and pigs have wings! Aside from the SUPERMAN II ad, have you ever seen DC put an

ad on the front cover? Marvel has, and it was bigger than their own logo! I had better stop before I get carried away. But before I do, just remember who has been around longer.

Before I sign off I have but one question, when can we expect the next trivia contest?

[Umm, that's a good question. Maybe that'll be the new contest: Name the issue when the next contest will be!

I also disagreed with Sam's assessment of JLA #200; I was quite disappointed by the whole thing, which other than the surface flash of having the old artists do their characters for a few pages (and generally, the art has NOT been a problem in recent issues) was not much more than a run-of-the-mill plot which could have run in any of the previous 100 issues. It pointed out one of the large weaknesses in Conway's JLA plots as well: with one or two small exceptions, there were no other characters in the story other than the JLA members and their recycled adversaries; nothing but fight, fight, fight. Somehow, this is construed by Conway as a tribute to Fox; this AIN'T what entertained me, boy.

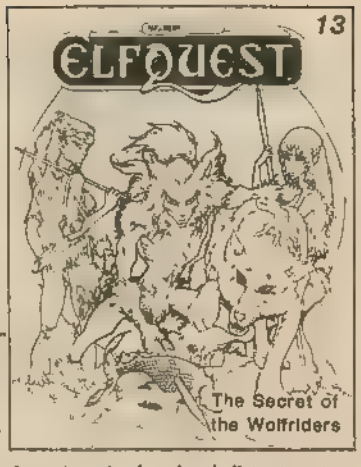
I don't know if DC's sinking fast, but saleswise, published figures indicate that Marvel is by far in the #1 spot. In fact... MT]

Et Al

[Continued from page 4]

MAX 2; BEST LITTLE WHOREHOUSE IN TEXAS; Clint Eastwood's FIREFOX; Richard Brooks' WRONG IS RIGHT; Sybil Danning on her comic-book heroine plans, BATTLE BEYOND THE STARS and James Bond; BATMAN the movie; WHITE DOG; Monty Python, and more. It's $3.60 postpaid from Supergraphics, P.O. Box 974, Reading, PA 19603.

ELFQUEST No. 13, September. "The Secret of the Wolfriders" is by Wendy and Richard Pini. A desperate act



© 1983 RICHARD AND WENDY PINI

from deep in the elves' distant past resurfaces to confront Cutter and Leetah, Winnowill's web of manipulation grows even more tangled, and Tyldak and Dewshine are drawn deeper into the mystery of Recognition. Also: the intro of Egg, Blue Mountain's most bizarre occupant. $1.50. [6/28]

Information Center

By Don Rosa

So, having promised you an I.C., if not EVERY issue, at least every OTHER issue, I am demonstrating my credibility factor by returning every THIRD issue.

Actually, my credibility may be getting BETTER at that. I have VERY few drastic fubars (a phrase coined for me by Roger Stern) to report this time.

In TCR #199, a question all the way from the Netherlands asked which issues of WONDER WOMAN were pencilled by Dick Giordano. I suggested only #200-203, but Rachelle Stein wrote in to add #220 to that short list.

A few corrections came in for my list of "imaginary stories" in DC Comics. Several readers mentioned stories which were actually DREAM sequences, which I'd said I was not allowing. But C. Frank Hart tells me one I DID list (SUPERMAN #170) WAS a dream story, not an imaginary tale. Frank adds DETECTIVE #347 to the list as possibly the only non-Superman-Family example of the imaginary-story concept. Frank also suggests 80 PAGE GIANT #1 being a "Collection of Imaginary Stories"...but if we check, we see MANY strips in there are either dream sequences or simply oddball stories that were hard to accept even for devoted Weisinger fans (like yours truly).

The most interesting letter I received...EXCITING actually...came from DC--SUPERMAN editor E. Nelson Bridwell! Nelson read the write-up on the Imaginary Stories including my selection of SUPERMAN stories which I thought to be so IDIOTIC that I CONSIDERED them to be imaginary (stories such as Superboy's discovery of Jor-El and Lara in suspended-animation in a space-ship, the rejuvenation of the Kents, others)... and then he read my irritation later in the column over the story by Martin Pasko in SUPERMAN #330 (where it is "explained" that the reason no one has ever realized Clark Kent is Superman is that Clark has the power of sub-conscious super-hypnotism while peering through his super-duper Kryptonian glasses). At any rate, here is what Mr. Bridwell's note said:

"There is another you can add to your list (of Imaginary Stories). Julie and I have agreed the glasses story you deplored in SUPERMAN #330 is NOT part of the official SUPERMAN MYTHOLOGY--so it can enter the list of imaginary tales!"

Now, maybe I'm silly, but for a die-hard Superman fan of over twenty years (me), to find he's in agreement on such a matter with THE only truly official masters of the Superman legend...well, watta thrill, let-me-tell-you! Thank you, Edward Nelson Bridwell!!!

And, on that note (♪) lets move on to...

THE COMIC-BOOK HALL OF FAME!

The Hall of Fame featurette in I.C. is beginning to catch on SO quickly (just as it did back when I first tried the idea in RB*CC, lo, these many years ago) that I'm gonna try something a bit different! So many nominations were starting to come in that I realized I would be forced to begin listing them with a minimum of editorializing and without being able to print the writers' interesting EXPLANATIONS as to how and why they felt these comics to be so GREAT. Therefore, I'm going to attempt to turn the H.O.F. into a regular COLUMN to alternate with my "Information Center."

As before, the idea is for you folks to send in your list of nominations for the all-time best single issues of comic books. I'll see if I can avoid putting a limit on the number of nominations allowed each writer...please use your own judgment as to what that limit should be. And PLEASE WAX ELOQUENT as to WHY you think these particular comics are your favorites! It became obvious that readers wanted to really pop off about their choices, and it was becoming necessary to suppress their self-expression in order to fit all of the H.O.F. items into I.C. along with all this other junk. After all, I think one of the most glorious things in life, especially in "THIS GREAT LAND OF OURS, and

I say that because it's FUN to say" (to quote David Letterman), is the right to POP OFF! Just look at the letters pages in fanzines these days with all their blood and thunder!

The nominations I'm using this issue are only those which readers sent in WITHOUT editorial comments (simply because they did not know I was about to suddenly expand this feature). I ENCOURAGE any of these writers, or anyone whose nominations I've used in PAST TCRs or even past RB*CCs to RESUBMIT their lists of nominations, this time explaining their li'l hearts away as to WHY they've chosen their particular nominations. PLEASE do this, and I'm certain this potentially interesting and entertaining column will be a success!

So let's get on with it! Andrew Johnston sends in a list of nominations which leads off with an oldie: CAPTAIN MARVEL ADVENTURES #68 ("Case of the Missing Red Suit"), SWAMP THING #1,2,7 and 10, CAPTAIN AMERICA #250, ADVENTURE #369 and 370, and JIMMY OLSEN #74 ("J. O.'s Secret Love"). Andy also names LOIS LANE #59 ("Superman and Batman's Joke On L.L.") as the WORST all-time issue... another category I hope you'll all keep in mind for the expanded H. O.F. column.

Dan Veltre's all-time favorite comics include SUPERMAN #141 ("Superman's Return to Krypton"), SUPERBOY #68 ("Bizarro--the Super Creature"), CAPTAIN ACTION #5 ("A Mind Divided"), FLASH #123 ("Flash of Two Worlds"), the very first JLA-JSA team-up in JUSTICE LEAGUE OF AMERICA #21-22, and the origin of the Atom in SHOWCASE #34.

Marti Eaton, who says he began collecting comics TWO weeks ago, names his favorites as CAPTAIN CARROT #3 and THE SAGA OF THE SWAMP THING #1 and 2. I wish I had as much to look forward to discovering in comic books as Marti may have in the years to come!

Scott Gibson's three favorite comics are DONALD DUCK #26 ("Trick or Treat"), BUGS BUNNY HALLOWEEN PARADE #1, and DENNIS THE MENACE IN HAWAII (a comic also named in the list of nominations I've received from ol' Fred Hembeck in one of the letters I'm saving for the first H. O.F. column).

Ed Krieg nominates UNCLE $CROOGE FOUR COLOR #386 (U$ #1) ("Only a Poor Old Man"), DETECTIVE #500 ("To Kill a Legend"), SUPERMAN #162 ("The Story of Superman-Red and Superman-Blue").

From Carl Ruth II I received ANOTHER nomination for UNCLE $CROOGE #386, plus CONAN #14 and AVENGERS #100.

And finally from Ron Clermont comes CHALLENGERS OF THE UNKNOWN #38 and 46, AMAZING SPIDER-MAN #14 and 18, FANTASTIC FOUR #25, 26 and 51.

Now let's git them cards 'n' letters comin' in for the full-length H. O. F. column!

PENNILESS
PENNILESS PALMER, OMNIVOROUS DUDE, AND BEAUTEOUS BUNNY HAVE HAD PLENTY OF TOUGH OPPOSITION IN THEIR CAREER OF AIDING NONPAYING CLIENTS! BUT NEVER BEFORE HAVE THEY HAD TO FACE SUCH UNBEATABLE HEROES AS BATMAN, SUPERMAN, VIGILANTE, AND THE GREEN ARROW! AND NEVER AGAIN, THEY HOPE, WILL THEY UNDERGO SUCH AN UNFORGETTABLE EXPERIENCE AS COMBATTING THAT WEIRD WIZARD OF VISION---
"THE PINK EYEBROW."
LIKE A BOLT FROM THE BLUE, A CLIENT SLAMBANGS INTO THE OFFICE OF THE ASTOUNDED PENNILESS PALMER AND COMPANY---
HEY! BE CAREFUL OF THAT DOOR!
GEE, EVEN BILL COLLECTORS DON'T USUALLY COME IN LIKE THAT!
MY NAME IS O. HOWE TRAGIC--YOU MUST HAVE HEARD OF ME!
SURE, I READ YOUR STUFF ALL THE TIME! YOU PUBLISH O. HOWE TRAGIC COMICS!

© DC COMICS INC.

Thurston Harper's PENNILESS PALMER, in a peculiar story which "guest-stars" Superman, Batman, Green Arrow, Vigilante and the famous 'Pink Eyebrow," from ALL-FUNNY COMICS #16, March-April 1947. Unfortunately, the heroes turn out to be crooks dressed up like those heroes.

> JEFF PENNIG--Los Angeles, CA. IN WHICH ISSUES OF "STAR SPANGLED DID JIMMY THOMPSON DO "ROBOTMAN"? WHICH ISSUES OF "DETECTIVE"? ANY OTHER DETAILS ON THOMPSON???

Thompson had a delightful, clean, graceful style of drawing which I might describe as a "cartoony Bob Powell or Lou Cameron," and depicted Robotman's adventures from 1943-49. Robotman's appearances in STAR SPANGLED #7-82 (April '42 to July '48) and DETECTIVE #138-154, 156-202 (August '48 to December '52) were also drawn by Chuck Winter and John Daly at the strips beginning in '43, and then by Joe Certa from '50-'52 or thereabouts. You should be able to find Thompson's easily recognizable style in all but those first few STAR SPANGLED and last few DETECTIVE issues.

Thompson drew the syndicated strip ROY POWERS, EAGLE SCOUT in the '30s, worked for McCoy from '38-'42, Famous Funnies from '37-'52, Marvel (where he did Human Torch, Sub-Mariner and the Angel, among others) from '43-'47), Street and Smith and Fawcett in '42-'43, and Avon in '51-'53. For DC, besides

Robotman, he also drew the RODEO RICK strip in WESTERN COMICS, and TWO-GUN PERCY in ALL-FUNNY COMICS.

(*An interesting side-note I've stumbled on while researching all these STAR SPANGLED questions...and also in answer to a question from last I.C.: In STAR SPANGLED #83 (August '48) in his strip, TOMAHAWK finds a lost valley of DINOSAURS. This not only was the first instance of Tom meeting monsters...but it also predated TUROK, SON OF STONE by eight years.)

IN WHICH ISSUES OF "STAR SPANGLED" DID "PENNILESS PALMER" APPEAR? DID IT APPEAR IN ANY OTHER DCs? DID T. HARPER DO OTHER HUMOROUS FILLERS FOR DC???

Penniless appeared in STAR SPANGLED #6,8-69,71-77 and 79 and in ALL-FUNNY #1-23. Thurston Harper did another DC filler called TINKERMAN TAD, which also appeared in ALL-FUNNY. Harper's other work was in the funny animal field, which was only natural since he worked as an animator for Disney and Fleischer in the late '30s. He worked for ACG (1942-52), Rural Home ('45) and Standard ('44-'45).

WHO DREW THE "ROBIN" STRIP IN "STAR SPANGLED" #65-85???

For readers who were not aware of it, Robin the Boy Wonder had his OWN strip (and was cover-featured for about the first forty issues) in STAR SPANGLED #65-130 (February '47 to July '52). Artists on the stories included Winslow Mortimer, Jim Mooney and Lew Schwartz (?). Now MY collection of STAR SPANGLED does not become complete until #85, just AFTER the issues in question...but glancing at the few issues I have in that range, the ROBIN art looks like Jim Mooney, albeit disguised to resemble other BATMAN art which was supposed to be ALL drawn by (ha) Bob Kane.

WHICH BATMAN STORIES DID DICK SPRANG DRAW? JACK SPARLING? FRED RAY? WHO ELSE DREW BATMAN IN THE LATE '40s?

Whoaa? I can't take time to index all this! (Some answer-man, huh?) Actually, I'm not aware of ANY BATMAN stuff by Sparling or the TOMAHAWK artist Fred Ray. But here is a list of artists who worked on BATMAN in the '40s: Jerry Robinson ('40-'46), George Roussos ('40-'47), Jack Burnley ('41-'43), Lee Harris ('41-'43), Mort Meskin ('43,'46), Charles Paris ('43-'65), Jon Small ('44), Winslow Mortimer ('46-'55), Curt Swan ('46-'80s), Irwin Hasen ('47), Jim Mooney ('47-'64), Dick Sprang ('43-'62), Sal Trapani ('44), Howard Sherman ('46-'49), Lew Schwartz ('46-'53), and even WILL ELDER just prior to joining EC in 1951.

(It may interest you to know that Sprang rarely, if ever, inked his own work. Most of his BATMAN stuff was inked by Charles Paris, while his SUPERMAN and SUPERMAN/BATMAN stories were inked by Stan Kaye. Both inkers were the main inkers on both strips during the '50s; Kaye inked much of Curt Swan's work and most of Wayne Boring's. MT)

WHICH "BATMAN" OR "ROBIN" STORIES DID EDMOND HAMILTON WRITE???

EXACTLY which ones he wrote is lost to posterity! All I can offer is Hamilton wrote for DC from around 1945-58 and 1960-66, working on SUPERMAN, BATMAN and, of course, many choice science fiction stories. It is probable to assume that, since he was known to work mostly for Mort Weisinger, his stint on BATMAN would fall sometime during Weisinger's tenure on the book, which is from the mid-forties to the mid-fifties. He did write some of the SUPERMAN-BATMAN team-ups for WORLD'S FINEST in the '60s. Since Hamilton died in 1978, we may never know which for certain.

IS THERE ANY DEFINITIVE SOURCE MATERIAL COVERING THIS PERIOD THAT I SHOULD KNOW ABOUT???

THERE SURE IS! And I wish I could TELL you about it! I'm leading off this issue with THIS question to accent the fact that most all of my biographies on comic-book artists of the '30s-'60s come from JERRY BAILS' WHO'S WHO OF AMERICAN COMIC BOOKS! EVERY interested reader whould buy these things since you can't possibly expect me to ever HOPE to relay the biographies of THOUSANDS of artists or MILLIONS of bits of data contained in these works.* This is the GREATEST reference work ever produced for fandom (since the PRICE GUIDE is neither produced by a person with personal knowledge of its total contents nor is it produced for "fandom"). The problem is I can't find Mr. Bails or persuade him to contact ME, so that I can tell YOU if the WHO'S WHO is still available or where it can be found! (Dr. Bails has mentioned that he is working on an updated version in one of his BUYER'S GUIDE ads, but the volumes are still invaluable reference tools in their current form.)

SCOTT GIBSON--Evergreen, CO. IN WHAT ISSUES OF "TOMAHAWK" DID MISS LIBERTY APPEAR???

Let's be easy on ol' Don and assume that the editor realized the selling-power of even fully-clothed cheesecake enough to COVER-FEATURE Miss Liberty whenever she appeared. I see Tomahawk's frontier Liberty-Belle on TOMAHAWK #81,84,88,101,106 and 110.

WHY DOES THE INDICIA IN VARIOUS ARCHIE COMICS LIST DIFFERENT PUBLISHING COMPANIES SUCH AS "CLOSE-UP PUBLICATIONS," "RED CIRCLE PUBLICATIONS," SOME BY "ARCHIE MUSIC CORPORATION," SOME BY "RADIO COMICS" ETC., ETC.???

Well, what about Marvel/Atlas comics? I once ran a list of the publishing companies listed in various Marvel Comics which totalled 54 and I'm sure I MISSED a few.

The way I understand it, listing these various publishers enables Marvel or Archie or whoever to gain certain tax benefits and-slash-or postal regulation benefits--which apparently didn't help them much during the "Marvel Implosion" that occurred in August-September 1957 (two decades before the DC Implosion), when Marvel/Atlas cut their line of comic titles from over 50 to about 15. dr

Apparently this cutback was due to the government's anti-trust suit against the American News Co. (or ANC), which was driven out of business about this time. When it went, it took a lot of outlets for magazines with it, and thus--even though Marvel was being distributed by DC's Independent News--the demand for the number of titles Marvel was putting out was seriously diminished. Since Quality, ME and St. John also left the field entirely during this period, it may be that we have the government to blame for the small number of companies now publishing comics --which isn't the way they're supposed to work. mt

STACY ALAN SIZEMORE--Lexington, KY. WHEN DID "APT. 3-G" ARTIST ALEX KOTZKY DRAW COMIC BOOKS???

Kotzky began at DC in the early '40s doing THREE ACES, JOHNNY QUICK, CLIFF CROSBY, THE SANDMAN, etc. and returned briefly in 1953 on various strips including DETECTIVE CHIMP in ADVENTURES OF REX THE WONDER DOG #7. His main body of comic-bookery was for Quality in 1942-52 on BLACKHAWK, MANHUNTER, ESPIO-

NAGE, PLASTIC MAN, TORCHY, MIDNIGHT, UNCLE SAM, QUICKSILVER, KID ETERNITY, DOLL MAN, etc. He also did stints at Lev Gleason ('51), St. John ('52), and Ziff Davis ('52). He worked on backgrounds for Eisner's SPIRIT sections in the early '40s and in betwixt leaving comics in 1953 and beginning APT. 3-G in 1961, he was a commercial artist for Johnstone and Chushing, a leading New York advertising firm.

I WOULD LIKE AN INDEX OF CARL BURGOS'S WORK IN COMICS. I SAW BURGOS LISTED AS ART DIRECTOR IN ONE OF THOSE BLACK AND WHITE HORROR MAGAZINES PUT OUT BY "EERIE PUBLICATIONS." WAS THE MAGAZINE A REPRINT OR WHAT???

It's hard to imagine why fans pick on Joe Simon so much with people of the ilk and ethics of Carl Burgos around! Burgos's years as a comic-book artist included Centaur (1938-40) where he drew STONEY DAWSON, IRON SKULL, AIR-SUB DX, etc., and at Marvel (1939-42) on HUMAN TORCH, THUNDERER, returning in the mid-'50s on horror, etc., and back AGAIN to Marvel in '64-'65 on HUMAN TORCH and GIANT-MAN.

But in 1966 Burgos helped create that CAPTAIN MARVEL comic from Myron Fass's Countrywide Publishing (aka Eerie Publications) which did little more than swipe characters' names (Captain Marvel, Iron Jaw, Dr. Doom, Plastic Man, etc.) and powers from other companies. After that he became art director for those AWFUL horror magazines such as WEIRD, HORROR TALES, TERROR TALES and many others. Originally they simply reprinted and re-reprinted-with-subtle-changes old comic-book stories published by Farrell in the early '50s. After years of that, they began running new strips by the worst artists/writers one could imagine where the point of the stories seemed to simply show someone mangled or eaten or blown-up on every other page. The story titles (cover featured) were pure sensationalism and had NOTHING to do with the story contents ("Blood Feast," "Bloody Ghouls," "Ghoulish Vampire Blood," etc.). The most AMAZING thing is that I've spent all this column space on this subject! Jeez!

RANDY HALL--Berrien Springs, MI. HOW MANY CHARACTERS NAMED 'STARMAN" HAVE APPEARED IN COMICS???

DC seems to have the market cornered on Star-guys, and usually in association with ADVENTURE COMICS it seems. Their original Starman appeared in ADVENTURE #61-102 (April '41 to February-March '46) when he was replaced by the new SUPERBOY strip fresh from a brief run in MORE FUN COMICS. Starman also appeared in ALL-STAR COMICS #8-23 (January '42 to Winter '45) as a JSA member and still appears in modern stories featuring the JSA and All-Star Squadron. He also tried a comeback in BRAVE AND BOLD #61-62 with Black Canary. StarBOY was a member of the Legion of Super-Heroes, whose first appearance was in ADVENTURE #282 in March 1961. A new Starman showed up in FIRST ISSUE SPECIAL #12, and a NEWER new Starman (using the same logo as the new Starman) recently ended a run in, again, ADVENTURE #467-478.

WHAT WERE THE FIRST DIRECT-TO-COMIC-SHOPS-ONLY ISSUES PUT OUT BY DC AND MARVEL???

Everyone is probably familiar with Marvel recently turning several titles into direct-to-comic-stores only: MOON KNIGHT #14-on, KA-ZAR #10-on and MICRONAUTS #39-on. Their first was DAZZLER #1. But DC may have sneaked by many readers' attention with the FIRST direct-to-comic-shops-only comic in 1980...the SUPERBOY SPECTACULAR, a one-shot reprint giant. However, that one was distributed elsewhere, as it was a Scholastic Book Club selection in schools across the country. But you couldn't get it on the newsstands.

ANY CHANCE OF RENEWING THAT OFFER FROM "CAPTAIN KENTUCKY" EPISODE #106 SO THOSE OF US C.K. FANS VIA TCR CAN OBTAIN A LIVE PHOTO OF OUR HERO???

That episode of C.K. was a second anniversary edition, at which time I always have a giveaway offer for LOUISVILLE TIMES readers (where C.K. appears some time prior to TCR). Since the supply of photos was gone, I added "offer expired" to that episode when I mailed it off to Street Enterprises...but I CAN have more produced. The thing is a black and white, 8" x 10" glossy of C.K. flying over Louisville (yes, an ACTUAL photo!), and autographed, needless to say. If anyone would like to have one, send me $2.00 and I think that would cover printing-envelopes-postage-etc. Okay?

WHAT DOES "KENO" AS IN "KENO DON ROSA" STAND FOR???

That's MY NAME, what can I tell you? Cat Yronwode told me that she always pictured me as some sorta high roller, Good-Time-Charlie, in the belief that "Keno" was my nickname ("Keno" being a popular Las Vegas card game). But I'll explain it all, since I'm always receiving this question in any column I write!

My grandfather, Gioachino Rosa, was the son of an old-world glassblower in a small town at the foot of the Alps in northern Italy. He married Chilistina Titiano from Venice (a direct descendant of Titian) and brought their family to America around 1905, came to Louisville and began the Keno Rosa Co., one of the nation's oldest tile-terrazza-marble contractors. Y'see, Americans had trouble pronouncing his name and began to call him "Keno" (shot for Gioachino). My father also had trouble with HIS name, Ugo, and changed it to "Hugo." Determined to avoid more confusion, my grandfather gave his first American-born offspring the most AMERICAN name he could think of..."AMERICA Rosa" (my Aunt "Meri"). The story goes on...I was originally named Don Hugo Rosa, this Don NOT being short for "Donald" (my father's full name was Hugo Don Rosa), but for an old-world Italian's first male grandson not to be named after HIM was the supreme insult and he DISOWNED my father for many years! Later, around 1955, they struck a deal and my father spent 50¢ to have my name changed to KENO Don Hugo Rosa, for which my grandfather paid him $1000.00 (which I never saw a penny of!). This is all TRUE, so help me Carl Barks, though what place it has in a comic fanzine is dubious! Perhaps only to illustrate that there are stranger things in heaven and earth, Mort Weisinger, than are dreamt of in even YOUR philosophy.

KEN GLASTETTER--Altamont, NY. BACK IN 1945-46 THERE WAS A SERIES OF COMIC CHARACTER PINS ISSUED AS PREMIUMS IN "PEP" CEREAL. THERE WERE 86 PINS ISSUED FEATURING CHARACTERS FROM A VARIETY OF NEWSPAPER STRIPS. MOST OF THEM ARE KNOWN TO ME BUT SOME ARE NOT...WHAT STRIPS ARE THE FOLLOWING CHARACTERS FROM: ABRETHA BREEZE, AUNTIE BLOSSOM, GOOFY (NOT DISNEY), MAMA DE STROSS, MR. BIBBS, TILDA, LITTLE MOOSE.

I DO have a set of these li'l suckers. I bought a near-complete set from the manager of a local J.C. Penney's and then completed it by swapping with Walter (Ensign Chekov) Koenig, who is a button collector. Here is a

list of all 86 character buttons:

Abretha Breeze	Mamie
Andy Gump	Ma Winkle
Auntie Blossom	Min Gump
Barney Google	Moon Mullins
Beezie	Mr. Bailey
Blondie	Ma Bibbs
B.O. Plenty	Nina
Brenda Starr	Olive Oyl
Casper	Orphan Annie
Chester Gump	Pat Patten
Chief Brandon	Perry Winkle
Cindy	Popeye
Corky	Pop Jenks
Dagwood	Punjab
Daisy	Rip Winkle
Denny	Sandy
Dick Tracy	Shadow
Don Winslow	Skeezix
Emmy	Smilin' Jack
Fat Stuff	Smitty
Felix the Cat	Smokey Stover
Flash Gordon	Snuffy Smith
Flattop	Spud
Fritz	Superman
Goofy	Tess Trueheart
Gravel Gertie	The Captain
Hans	The Fire Chief
Harold Teen	The Phantom
Henry	Tilda
Herby	Tillie the Toiler
Inspector	Tiny Tim
Jiggs	Toots
Judy	Uncle Avery
Jr. Tracy	Uncle Bim
Kayo	Uncle Walt
Lillums	Uncle Willie
Little Joe	Vitamin Flintheart
Little King	Warbucks
Little Moose	Wilmer
Lord Plushbottom	Wimpy
Mac	Winnie's Twins
Maggie	Winnie Winkle
Mama de Stross	
Mama Katzenjammer	

However, it will take someone with more knowledge of mid-'40s characters and strips to answer your question about who those pins are of.

JOHN WILCOX--Westport, CT. CAN YOU DO A QUICK NICK CARDY INDEX? WHAT IS THIS MOST-NEGLECTED-TALENTS-IN-COMICS DOING NOWADAYS ???

This index is only as quick as your ability to read it. I share your appreciation for Nick Cardy...I like any artist with this type of "clean" style who doesn't try to hide inadequacies under loads of cross-hatching and scratchy-scratch. Mr. Cardy started out with the Eisner shop in 1940 working on the LADY LUCK back-up feature in the SPIRIT sections. At Fiction House (1940-49) he worked on JANE MARTIN, CAPTAIN WINGS, SENORITA RIO, LOST WORLD, CAMILLA; Quality ('40-'41) on QUICKSILVER, WONDER BOY; at Ziff Davis in 1950 and Standard around 1951. Cardy began his long association with DC in 1950 working on GANG BUSTERS, AQUAMAN, TOMAHAWK, DANIEL BOONE, RIP HUNTER, CONGO BILL, TEEN TITANS, BATMAN team-ups, BAT LASH, and MANY covers. Nowadays, like a lot of old pros (he's 62), he labors in the field of advertising and commercial art. By the way, he ALSO had his name changed; he was born Nicholas Viscardi.

CAN YOU LIST THE APPEARANCES OF THE PHANTOM LADY IN DC COMICS???

Discounting the reprint of the original PHANTOM LADY strip in ADVENTURE #416, we have these appearances: the Earth-X character, who came to live on Earth-One with the rest of the Freedom Fighters, appeared in JUSTICE LEAGUE #107-108 and FREEDOM FIGHTERS #1-15. Earth-Two's Phantom Lady appeared in ALL-STAR SQADRON #2-4 and most recently in WONDER WOMAN #292.

WHICH COMPANY WAS THE FIRST TO JUMP FROM A 12¢ COVER PRICE TO 15¢???

While checking into this, I went a bit further (as I am wont to do) and checked out the famous 10¢ to 12¢ hike as well, in regards to the MAJOR funny book companies. However, I don't have enough Harvey titles after the 1950s to find anything for that company.

This is a slightly different situation, but Gilberton (CLASSICS COMICS) was the first series to go from 10¢ straight to 15¢ 'way back in March 1951. In the summer and fall of 1958, Dell experimented regionally (we'll assume it was regional, because copies of the same comics have turned up with both prices on them) with the 15¢ price, evidently not finding any success. If you go by cover dates, the first company to jump to 12¢ was DC with the December '61 issues. Marvel, ACG and Archie Comics followed in January '62 while Dell shot right up to 15¢, and Charlton held out till May '62 (since they were using different printers, distributors, etc.--themselves--they were able to hold the line a bit longer). When Dell split apart into Dell and Gold Key in September of that year, their price dropped to the norm of 12¢. As for the 12¢ to 15¢ rise, again DC was first in June '69, then Marvel in July '69, Dell in August, and Charlton in November. Gold Key, however, experimented regionally with 15¢ers for at least a year before that (around April or May of '68), which they have since done on nearly every price increase until they stopped newsstand distribution and the cover-prices ceased to mean anything. And though it seems as if Marvel always held out a month longer than DC, the June DCs and the July Marvels used to come out at the same time (until DC evened things up by skipping May, 1973). As for the hikes to 20¢, 25¢, 30¢, 35¢, 40¢, 50¢, 60¢, I'd report them as well, but by the time I was done writing they'd be 70¢, and by the time Jerry mails this out, 80¢, so why bother? In those days, the rise of the price of a comic book was NEWS!

ARE THE FOLLOWING STILL AMONG THE LIVING, AND IF SO, WHAT THE HECK ARE THEY DOING NOW: JOHN BROOME, SID GREENE, BERNARD SACHS, JOE CERTA???

Well, we haven't heard anything RECENTLY, but last word was that John Broome was living in Paris, painting I think; Sid Greene died in 1972; Bernard Sachs is/was in advertising somewhere in the midwest; and Joe Certa is probably similarly employed after leaving Gold Key in the mid-'70s. mt

I'D LIKE TO BUY A "CAPTAIN KENTUCKY" ORIGINAL. LET ME KNOW THE PRICE!

Sorry. Not for sale, at any price. I give away, and always have, all my spot-illustrations to whoever requests them. But I hoard all my original STRIPS. On the other hand, I'll do a free C.K. sketch, in color, for anyone who asks; would that be enough?

CAN YOU LIST THE ARTISTS WHO WORKED ON "BLACKHAWK"???

The most prolific and long-lived artists were Chuck Cuidera (one of Blackhawk's creators), who first drew the team in 1941 and last in 1968; and Dick Dillin, who pencilled the book from 1952 to 1968. Other prominent BLACKHAWK artists include Will Eisner ('41), Reed Crandall ('42-'48), John Belfi ('42-'43) John Cassone ('43), Al Bryant ('44-'47), Alex Kotzky ('42), Ruben Moreira ('42) and Bill Ward ('44-'47). For the '70s revival, artists were Ric Estrada, George Evans, Jim Sherman, Frank Springer and Al Milgrom; Pat Boyette did the strip in the late '60s.

WHAT WAS STAN LEE'S FIRST PRO JOB? CURT SWAN'S? STEVE DITKO'S???

Stan Lee began at Timely in 1939 when he was 16 as an assistant editor/copy writer; his main qualification at the time was probably that he was actually "Stanley Lieberman," publisher Martin Goodman's cousin by marriage. He

did more and more writing of text features and strips as time passed and quickly became the living legend he is today, thank you. Curt Swan, one o' my IDEELS, worked for the Army's STARS AND STRIPES newspaper during the second big one, and went to work for DC in 1946 working on many strips ...but the first example of his work I find in my collection is in BOY COMMANDOS #15 (May-June 1946). In what I believe to be Swan finishes over Jack Kirby layouts. Steve Ditko (another personal favorite, of course) has his first comic-book work as a well-known milestone: in Farrell's FANTASTIC FEARS #5 in 1953 ("Stretching Things").

HAS "THE DEATH OF SUPERMAN" FROM "SUPERMAN" #149 EVER BEEN REPRINTED???

Since I and other readers are always harping on this story as such a classic, I guess I should let people know where they can SEE it. The most recent, if not ONLY, reprint of "The Death of Superman" was in the FIRST issue of THE BEST OF DC digest in September-October 1979. The PRINTING quality, however, did little justice to the original version.

PLEASE PRINT A COMPLETE, UP-TO-DATE LIST OF ALL THE AVENGERS.

Give me a BREAK!

NELSON COREY, Waymart, PA. IN THE "HENERY HAWK" STORY IN "LOONEY TUNES" #122, HENERY PRESENTS A PETITION TO THE MAYOR OF BIRDVILLE. AMONG THE NAMES ON THE LIST ARE CARL BARKS, DEL CONNELL, CHASE CRAIG, TOM McKIMSON, VIV(?) RISTO, CAL DALTON, JACK TAYLOR, LEROY HOOPER, CARL BUELTNER (?), DES (?) BENNETT AND JACK CAREY. NATURALLY, I RECOGNIZE BARKS, BUT CAN YOU IDENTIFY ANY OF THE OTHERS???

That's what's fun about doing this column! I learn as many facts as I disperse! Now I'll hafta try to find me a LOONEY TUNES #122.

First of all, the artist/writer of the HENERY HAWK series was Vive Risto, who animated for Fleischer, Terrytoons and finally for Warners before he began his comic book career. He did the WUFF THE PRAIRIE DOG strip in TOM AND JERRY COMICS, and CHILLY WILLY in WALTER LANTZ'S NEW FUNNIES. Inasmuch as Barks never worked at any of the above studios with Risto, evidently all of the people mentioned worked for Dell Comics around the time of the story (December '51). So let's see what we have on the listed names. (Risto left comics in 1964 to go back to animation and has been at Hanna-Barbera since then.)

Del Connell was a Dell editor beginning in 1956, but had been a scripter since 1950 (writing THOUSANDS of stories; among other things, he developed SPACE FAMILY ROBINSON. Before Dell, he had worked at the Disney studios.

Chase Craig was the Executive Editor of the West Coast Gold Keys. He joined Dell way back in 1939, became an editor in 1950. He had earlier animated for both Walter Lantz and Warners. He created MAGNUS.

Tom McKimson, brother of Warner Bros. director Bob McKimson, worked at Warners in the '30s and '40s and joined Dell in 1945, becoming their art director in charge of editing, writing and illustrating Western's lines of coloring books, cut-out books and the West Coast comics.

Leroy Hooper was a longtime inker of most of the longtime penciliers at Dell.

Carl Buettner started out with Fawcett Publications in 1928, joined Dell in 1942 to illustrate BUGS BUNNY, LI'L BAD WOLF, BUCKY BUG and do COVERS, and later became art-editor and idea man in charge of writing and illustrating the line of Golden Book storybooks.

Jack Carey was with Warners in the late '30s before joining Dell in the '50s to draw WOODY WOODPECKER, UNCLE $CROOGE, JUNIOR WOODCHUCKS, etc.

Cal Dalton was a Warner Bros. co-director with Ben Hardaway at the time Risto was there, but he also quite probably worked at Dell as an artist or writer.

Given that there are probably hundreds of Dell employees not yet known to the public at large, Jack Taylor and Des Bennett were probably other Dell writers or artists.

But who's this "Barks" guy you seem familiar with?

WHAT FUNNY ANIMAL COMIC FROM THE MID-'50s FEATURED A COUPLE OF CHARACTERS NAMED "CUSTARD THE CAT" AND "CHEESY THE MOUSE"???

Except for cover-featured characters like the Fox and the Crow, Peter Porkchops, Nutsy Squirrel and the Raccoon Kids, DC's back-up funny animal characters were used in all of their funny-animal books. So Custard and Cheesy were wont to appear most anywhere: LEADING SCREEN, ANIMAL ANTICS, FUNNY FOLKS, FUNNY STUFF, THREE MOUSKETEERS, etc.

Otto Feuer was probably the artist.

RON CLERMONT--Springfield, MO. I AM A DOC SAVAGE COLLECTOR. WHICH ISSUES OF "SUPERSNIPE COMICS" DID HE APPEAR IN? WHAT OTHER COMICS HAS DOC APPEARED IN???

Street and Smith's pulp hero, Doc Savage also appeared in Street and Smith's COMIC BOOK line in these issues: DOC SAVAGE #1-20 (May 1940 to October 1943); SHADOW COMICS Volume 1, #1, 2 and Volume 3 #10 through Volume 9, #5 (except for Volume 5, #5, Volume 6 #10-12 and Volume 8 #4) (March 1940 to August 1949); SUPERSNIPE COMICS #9 (June '43). Doc's artists included the great Bob Powell and writers such as Otto Binder. Doc also appeared in a one-shot DOC SAVAGE comic from Gold Key in November 1966 drawn by Jack Sparling, and from Marvel, DOC SAVAGE #1-8 (October '72 to January '74), GIANT-SIZE DOC SAVAGE #1 ('75) and DOC SAVAGE Magazine #1-8 ('75-'76).

IS THERE A 14th ISSUE OF "DRACULA LIVES"? THE "GUIDE" INDICATES THERE MIGHT BE. HOW ABOUT AN 8TH ISSUE OF "MONSTERS FROM THE MOVIES"? AND HOW MANY ISSUES OF "PIZZAZZ" AND "F.O.O.M" WERE THERE ???

No, there was NO DRACULA LIVES #14...but YES, there WAS a MONSTERS OF THE MOVIES #8. The final "PIZZAZZ" I have is #16. F.O.O.M. #24 is the last issue of that on hand around here.

ARE THE CONTENTS OF THE CHICAGO "TRIBUNE" NEWSPAPER INSERT THE SAME AS THE COLUMBUS "DISPATCH" INSERT???

We're tawkin' 'bout the Marvel comic-book insert in these newspapers. Yes, the insert for the TRIBUNE was DIFFERENT than that of the DISPATCH, and there was a THIRD insert for a Houston paper.

ARE THE APPEARANCES OF "SPACE FAMILY ROBINSON" IN "MARCH OF COMICS" GIVEAWAYS THE SAME CHARACTERS AS THE GOLD KEY COMIC??? WHO WAS THE CREATIVE TEAM???

It's the same characters/writers/artists/etc. since the MARCH OF COMICS issues are from Western Publishing Co.,

the same as the Gold Key comic-book versions. Most SPACE FAMILY ROBINSON. Del Connell wrote the first issue, ostensibly from a suggestion by Carl Barks [see Mark Evanier's letter in this issue-MT], Gaylord DuBois wrote all after that, and Dan Spiegle was the only artist on the strip. The MARCH OF COMICS issues #320, 328 and 352 have original stories by the same team; #404 reprints #320 and #414 reprints #328.

I NOTICED THAT "SUPERMAN" #187 WAS LISTED IN "THE GUIDE" AS HAVING AN APPEARANCE BY BOTH CAPTAIN AMERICA AND SHIELD. IS THIS TRUE???

(Chortle.) Obviously, this is a mix-up with the Captain America and SHIELD crossover in AMAZING SPIDER-MAN #187! They didn't even appear in a Captain Action ad in SUPERMAN #187!

CARL RUTH II--Springfield, OH. WHAT COMIC BOOKS DID BARRY SMITH WORK ON AND IS HE STILL AROUND???

Yes, he's still around, but now he calls himself Barry Windsor-Smith, due, I assume, to a marriage. (It's silly enough for most women to change their last name when they marry, but if everyone began hyphenating their names upon marriage we'd have monikers a halfa paragraph long in a few generations!) Nowadays, Barry is publishing prints under his own "Gorblimey Press" banner, but here is a list of his comic-book work:
AVENGERS #66, 67, 98-100
ASTONISHING TALES #3-6
CAPTAIN MARVEL #11
CHAMBER OF DARKNESS #3, 4
CONAN THE BARBARIAN #1-16, 19-24 CONAN GIANT-SIZE #1-5 CONAN KING-SIZE #1, CONAN MARVEL TREASURY EDITION #4
DAREDEVIL #50-52, 83
IRON MAN #47
MARVEL PREMIERE #3, 4
MONSTERS ON THE PROWL #9
NICK FURY #11, 12
TOWER OF SHADOWS #3, 5, 7
WESTERN GUNFIGHTERS #4
X-MEN #53-55
also work in VAMPIRELLA #9 and a recent cover for EPIC ILLUSTRATED.

BILL MEISEL--Jacksonville, FL. IN THE LATER ISSUES OF "STAR SPANGLED COMICS" THE STAR-SPANGLED KID'S SISTER, MERRY-GIRL OF 1000 GIMMICKS, APPEARED. I'D LIKE YOU TO LIST AS MANY OF THE GIMMICKS SHE USED AS YOU CAN, ALL THOUSAND IF YOU HAVE TIME.

This MIGHT be a gag question, but I'll treat it seriously (though I've never done that before). Merry, the Girl of 1000 Gimmicks appeared in the STAR SPANGLED KID strip in STAR SPANGLED COMICS #81-86, and then took over the spot with own strip in issues #87-90 (in all, June '48 to March '49). Art was handled by Winslow Mortimer and the writer was Otto Binder, his first DC work. Listing her "gimmicks" is sorta pointless since the scripter had Merry produce (from the lining of her seemingly weightless cape) whatever screwball gadget which would be useful for that single panel, and then on to the next; a pretty stupid idea, by ANY standards. Nonetheless, glancing through the issues in my collection I see Merry using a bullet-proof catcher's mitt, a wind siren, a rocket firecracker, a midget fire-extinguisher, flares... guns which shot forth bubbles, sparks, or powder..boxes which opened to pelt crooks with tethered balls or mechanical boxing gloves...and in one panel, in order to punch a villain, she produces an extension-rod with a simulated MULE-HOOF on the end. Yet, readers, THIS was what some would have you believe was the "Golden Age" of comics!

MARTI EATON--Nashville, TN. DOES THE SWAMP THING TALK IN THE COMICS AS FLUENTLY AS HE DOES IN THE MOVIE???

You're implying he DOES speak fluently in the movie (which I haven't seen)? And you're implying you have none of the comics? No, Swamp Thing was short on words in the comics, but long on thought balloons. But since it's difficult to do thought balloons in live-action, this must explain the difference.

CAN YOU GIVE ME A LIST OF OTHER SUPER-HEROES WHO WERE ANIMALS BESIDES CAPTAIN CARROT AND TEAM???

I'm guessing you mean FUNNY animals, and not characters like Krypto, Streaky, Comet and Beppo the Super-Monkey. I'll just sit here and search my memory to see what I can come up with: There's Mighty Mouse from Marvel/St. John/Pines/Dell/Gold Key/Whitman; Supermouse the Big Cheese from Standard/Pines; Cosmo Cat and Super Cat from Ajax; Atomic Mouse, Atomic Rabbit and Atom the Cat from Charlton; Hoppy the Marvel Bunny from Fawcett and the Charlton version, Happy the Magic Bunny; Super Duck from MLJ/Archie (yes, he WAS superpowered in early issues); Super Rabbit from Marvel; Super Goof, Atom Ant and Underdog from Gold Key/Whitman; Super-Mutt from Accepted; Super Pup from Avon; DC's the Terrific Whatsit, the turtle version of the Flash, as well as Super-Turtle; and even Firefly, an insect version of the Human Torch, from pre-New Trend EC Comics.

DO YOU RECOMMEND SUBSCRIBING TO COMICS???

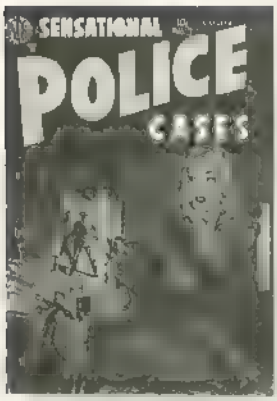
All I can do is advise you that DC and Marvel now mail subscription copies flat and in envelopes, but comics are still liable to get mangled in the mail, as is ANYTHING in the mail other than material NOT marked "Do Not Bend." But if you have no other method of getting new comics... well, it's your decision. It also sometimes costs more than if you bought them separately.

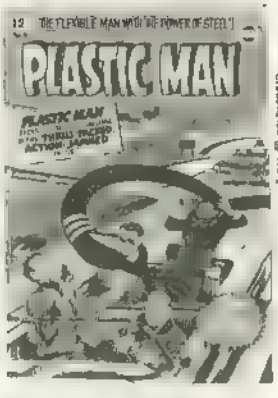
WHY DON'T YOU PRINT ADDRESSES IN THE INFORMATION CENTER???

This is an interesting question coming from someone who did not send me his address! Actually, I see no REASON to print full addresses in I.C. In fact, I'm not sure why I even run cities of origin. Actually, the only reason I do this column at all is that I own stock in several ink companies.

ANDREW JOHNSTON--Charlottesville, VA. I WOULD LIKE ANY INFORMATION ABOUT THE LIVE-ACTION "SUPERBOY" TV PILOT FROM THE EARLY '60s.

When George Reeves died (whether by his own hand or not, some say the true story is not known), Whitney Ellsworth, producer of THE ADVENTURES OF SUPERMAN, still had an option for more TV exploits of the Man of Steel. He managed to film, in April '61, a pilot episode of THE ADVENTURES OF SUPERBOY starring a George Reeves lookalike named Johnny Rockwell, along with Bunny Henning as Lana Lang, Monty Margetts as Ma Kent, and Robert Williams as Smallville's Police Chief Parker. The title of the episode was "Rajah's Ransom," written by Ellsworth and Vernon Clark and directed by George Blair. If you wanna read the story, latch onto a copy of SUPERBOY #88 (April '61), as the same story was adapted as "The Saddest Boy in Smallville." That's all I know (see Allan Asherman's article on the proposed series in AMAZING WORLD OF DC COMICS #2), except that it was SO AWFUL that it put an end to Mr. Ellsworth's option. It has never been shown on TV and I've never heard of it being shown at a convention or such, though that WOULD be inte-





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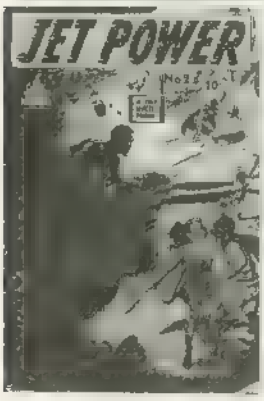
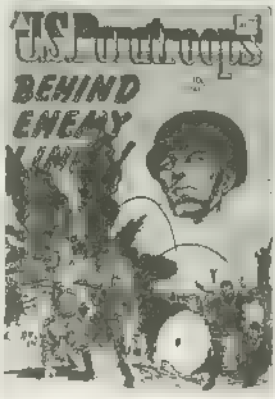
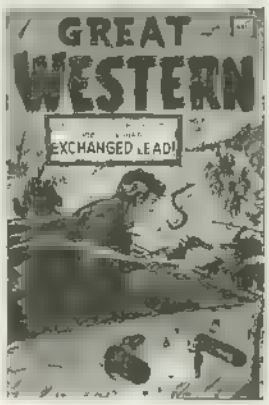






resting.

GARY DUNAIER--Flushing, NY. PLEASE RUN A FRANK MILLER INDEX..

I asked local collector Doug Adams about this, and he reeled off this list: DAREDEVIL #158-161,163-on; THE SPECTACULAR SPIDER-MAN #27,28; JOHN CARTER #18; MARVEL TWO-IN-ONE #50; AMAZING SPIDER-MAN ANNUAL #14,15; plus many covers. Over at DC Miller had work in WEIRD WAR TALES #64 and 68 and FIVE-STAR SPECTACULAR #1. There were also some Gold Key comics somewhere along the line (BORIS KARLOFF TWILIGHT ZONE, RIPLEY'S and GRIMM'S GHOST STORIES).

I'VE ALWAYS WONDERED ABOUT THIS--IF GREEN LANTERN'S POWER RING CAN CREATE THINGS BECAUSE G.L. USES HIS WILL POWER, WHAT HAPPENS WHEN G.L.'S ATTENTION IS DIVERTED FROM HIS POWER RING CREATION? DOES THE ITEM DISAPPEAR BECAUSE THERE'S NO MORE WILL POWER BEING USED TO KEEP IT ALIVE???

Look, what I want to know is how does the Flash do all that running around Central City, around the world 37 times, etc.??! It's been firmly established that the Flash's MIND also works at super-speed and the normal world appears to move in slow motion to his eyes. Therefore, when he runs super-fast, it seems the same to him as it seems to ME when I run at normal speed. All I know is that before I could run around the world 37 times (or just ONCE for that matter) I'D get BORED AS HELL!!!

Note: Gary asks a number of interesting questions for which (as above) I have no intelligent answer. I present them here, and request your help...

WHAT IS THE OLDEST PIECE OF ORIGINAL COMIC BOOK ART KNOWN TO EXIST? HOW MANY COPIES OF EARLY ISSUES OF FANZINES SUCH AS "ALTER EGO," "TCR," 'RBCC," ETC. ARE STILL AROUND? HOW ABOUT A LIST OF COMICS FEATURING COMIC-BOOK PROS IN THE STORIES? (LIKE FF #176) OR A LIST OF COMICS WITH STORIES ABOUT COMICS???

We've got no data on any of these questions, so if anyone can answer the first and third for us, we'd be grateful. The second question seems like an opinion question and if you want ours, it's that their are plenty of the early fanzines still in existence, since they were produced to be saved --unlike early comics. There weren't too many to begin with, though, so the total number in existence would be pretty small. mt

DAN VELTRE, CEDAR GROVE, NJ. I'M INTERESTED IN THE I.W. REPRINTS AND WOULD REALLY APPRECIATE AT LEAST A PARTIAL LISTING OF 'EM (OR COMPLETE IF POSSIBLE). WHO THE HELL PUBLISHED THESE THINGS? WERE THEY INDEED THE FIRST FAN-TYPE PUBLICATION TO APPEAR ON NEWSSTANDS (AS ONE STORY CLAIMS)? IS THERE ANY WAY TO DISTINGUISH THE DATES?

Luckily for you, I.W./Super is the pet project of TCR's publisher, Jerry Sinkovec, who's attempted to collect a complete set of the things, sort out all the misinformation in the GUIDE and figure out exactly where the stories in them, which were all reprints, originally appeared. Naturally, he's saving the data he's collected for a separate publication, but the specifics you ask for can be answered.

First of all, they were not fan publications by any means. Israel Waldman, who later went on to be a co-publisher of Skywald Comics (who used a lot of the material used in Waldman's earlier reprints as back-up material for their new stories), was I.W. of IW. The way we've figured it out is that Waldman somehow purchased the printing plates (probably from a Connecticut printer who was

IW/Super's output ('58–'64):

IW
A TOP QUALITY COMIC
SUPER QUALITY
ALGIE #15
APACHE #1
THE AVENGER #9
BATTLE STORIES #10-12, 15-18
BUGGY AND BUGSY BEAR #2, 7, 8
THE BLACK KNIGHT #11
BLAZING SUPERMEN #[illegible]2, 5, 9
THE BRAVE AND THE BOLD #[illegible]4, 6
BUCCANEERS #12
BUSTER BEAR #9, 10
CANDY #2, 10, 12, 16-18
CAPTAIN CAVE #, 14
COSMIC CAT #
COWBOYS 'N' INDIANS #, 7, 10
DANGER #5-12, 15-18
DANGER IS OUR BUSINESS #9
DARING ADVENTURES #9-12, 15-18
DOGFACE DOOLEY #1, 17
DOLL MAN #11, 15, 17
DR. FU MANCHU #1
DREAM OF LOVE #1, 2, 8, 9
DYNAMIC ADVENTURES #[illegible]9
DYNAMIC COMICS #1
FERIS #, 2, 6, 9, 5
FIBBIE TALES #10-12, 1
FAMOUS FUNNIES #5-18
FANTASTIC ADVENTURES #9-12, 15-18
FANTASTIC TALES #
FIGHTING DANIEL BOONE #1
FIREHAIR #8
FOXHOLE #10-12, 15-18
FRONTIER ROMANCES #1, 9
FULL OF FUN #8
GREAT ACTION #, 8, 9
GREAT WESTERN #, 2, 8, 9
THE HUNTERS #[illegible]2, 5, 6, 8
HOLLYWOOD SECRETS OF ROMANCE #9
THE HUMAN TORCH #[illegible]0
INDIAN BRAVES #1
INDIAN CHIEF AND THE WEST #9
INTIMATE CONFESSIONS #9, 10, 12, 18
JET POWERS #1, 2
JUNGLE ADVENTURES #10, 12, 15, 17, 18
JUNGLE COMICS #1, 9
KAANGA #1, 8
KAT KARSON #1
KODOKO #, 2
KODDIE KAPERS #7, 10, 14, 5, 7, 8
KIT CARSON #10
LADY LUCK #, 7
LITTLE DEVIL #
LITTLE EVA #3, 6, 10, [illegible]
LITTLE SPUNKY #1
LOVE AND MARRIAGE #, 7, 8, 4, 5, 7
MALLOW IN THE LAND OF ADVENTURE #1
MAN O' MARS #1
MARAUDER MOVIES #, 14
MARMADUKE MOUSE #
MARTY ARUSH #
MASTER DETECTIVE #10, 17, 18
MERMERTON #9, 18
MIGHTY ATOM #
MUG MOUSE #, 2, 8
MUGGY DOO, BOY CAT #2, 16
MYSTERY TALES #16-18
PEE WEE PIXIES #8, 9
PINKY THE EGGHEAD #1, 2, 14
THE PIXIES #1, 8, 9
PLANET COMICS #, 8, 9
PLASTIC MAN #, 6, 18
POLICE TRAP #16, 8
PUPPET CLAY #1
REALISTIC ROMANCES #, 2, 9
RED MASK #, 2, 8
ROBIN HOOD #, 2, 9, 5,
SECRET TOKYO #2, 8
SENSATIONAL POLICE CASES #5
SHARPY FOX #, 2, 14
SHEENA, QUEEN OF THE JUNGLE #9
SILVER KID WESTERN #1, 2
SPACE COMICS #8
SPACE DETECTIVE #, 8, 9
SPACE MASTERS #, 8, 9
SPEEDY RABBIT #1, 14
THE SPIRIT #[illegible]2
STAR FEATURE COMICS #9
STRANGE MYSTERIES #9-12, 15-18
STRANGE PLANETS #, 8, 2, 15-18
STRANGE WORLDS #5
SUNNY, AMERICA'S SWEETHEART #8
SUPER RABBIT #, 7, 2, 6
TEEN AGE TALES #5, 8, 9
TEEN ROMANCES #, 5
TELL IT TO THE MARINES #1, 9, 16
THREE RASCALS #1, 2, 10
TIPPY TERRY #1, 14
TOM-TOM THE JUNGLE BOY #1, 2, 8, 10
TOP ADVENTURE #1, 2
TOP DETECTIVE #9
TOP JUNGLE COMICS #
TORCH #16
TURF TURTLE #
UNDERSEA COMMANDOS #, 2
U.S. FIGHTING AIR FORCE #, 9
U.S. FIGHTING MEN #10-12, 15-18
U.S. PARATROOPS #1, 8
U.S. TANK COMMANDOS #1, 8
WACKY DUCK #1, 2, 7, 10
WACKY WOODPECKER #1, 2, 7, 8
WAMBI THE JUNGLE BOY #8
WESTERN ACTION #7
THE WESTERNER #5-17
WHIP WILSON #1
WILD BILL HICKOK #1, 10-12
WILD WESTERN ROUNDUP #
YANKS IN BATTLE #3
YOUNG HEARTS IN LOVE #17, 18
ZIGGY PIG #1, 2, 7, 8
Addit ons or correc ons to this list are very welcome. mt

getting out of the comic-book business) and simply made reprints of various companies' books without getting permission. The books were not submitted through the Comics Code pipeline as they weren't being distributed through regular channels. They appeared in plastic bags at three comics for 25¢, and appeared in places where comics were not usually sold. (The only place I ever saw them being sold was in a drugstore that did not have a comics rack; they were also selling comics with the logos removed--which is also illegal). Thus, what we have are a comics group featuring material printed, if not illegally, then unethically, not approved by the Code, through sources who asked no questions about the books' origins.

The books were released in batches with the same cover NUMBER. Only a few contain dates, but there are nine different variations in the comics' indicias, which help to place them somewhere between 1958 and 1964. The only new work done for these (as the coloring was identical to the original printings, there was very little production work to be done) were the covers, some of which were reprints of earlier comics, others of which were new and frequently unrelated to the books' contents. Artists include John Severin, Ross Andru/Mike Esposito, Sol Brodsky, and Gray Morrow.

> J.P. THILL--Monmouth, OR. CAN YOU DO AN INDEX OF THE MOST UNDERRATED ARTIST IN COMICS--JIM APARO???

Sometimes I think I should start ANOTHER new feature, "Name the Most Underrated Artist in Comics!" Aparo hasn't had a HIGHLY varied string of assignments. In the late '60s at Charlton he illustrated characters such as the Phantom, Nightshade, the Jester, and Wander-The Cowboy From Outer Space, as well as miscellaneous mystery and science-fiction stories. At DC he's done a capable job on AQUAMAN, PHANTOM STRANGER, BATMAN and so forth.

As usual, I wish I could supply J.P. with a TRUE index. Again I ask readers to let me know what artists/writers they may have indexes for. I can't maintain indexes (indicies?) on EVERYBODY!

> IS IT TRUE THAT BOUNCING BOY OF THE LEGION OF SUPER-HEROES IS A DESCENDANT OF THE WESTERN CHARACTERS JOHNNY THUNDER AND MADAME .44???

Heh-heh-heh... When I sold that "Whatever Happened to Johnny Thunder?" story to DC, I threw in the reference to the very character you mention in the final panel. I was being whimsical about the fact that J.T.'s secret i.d. was "John Tane," and B.B.'s real name is "Chuck Taine." So, I named the Tane's son "Charles Tane," and had Johnny call him "My bouncing baby boy, Chuck."

Is it true that Bouncing Boy's a direct descendant of Johnny Thunder? Considering there's a difference of 1200 years between the two characters, it's entirely possible that EVERYBODY in the 30th Century is a direct descendant of Johnny Thunder! mt

> RACHELLE STEIN--New York, NY. I'VE BEEN GOING CRAZY TRYING TO REMEMBER THE NAME OF MARY PERKINS' HUSBAND IN LEONARD STARR'S "ON STAGE" STRIP. HOW ABOUT IT???

Since Mary was an actress, she kept her maiden name as her stage name after she got married, instead of going the route of latter-day married actresses like Patty Duke-Astin, Linda Kaye-Henning, Lynda Day-George and the most famous, Farrah Fawcett-Majors. If she had, she would have been known as Mary Perkins-Fletcher, as her hubby was famed photographer Pete Fletcher.

> ED KRIEG--?, ?. WHEN DID THE "END OF THE WORLD" STORY APPEAR IN THE "SPIRIT" COMIC SECTION? IS THIS STORY AVAILABLE IN REPRINT ???

The story in which Will Eisner ended the world as we know it (maybe) by his usual ironic methods appeared originally in newspapers February 3, 1946. The story was reprinted in Kitchen Sink's SPIRIT #23. mt

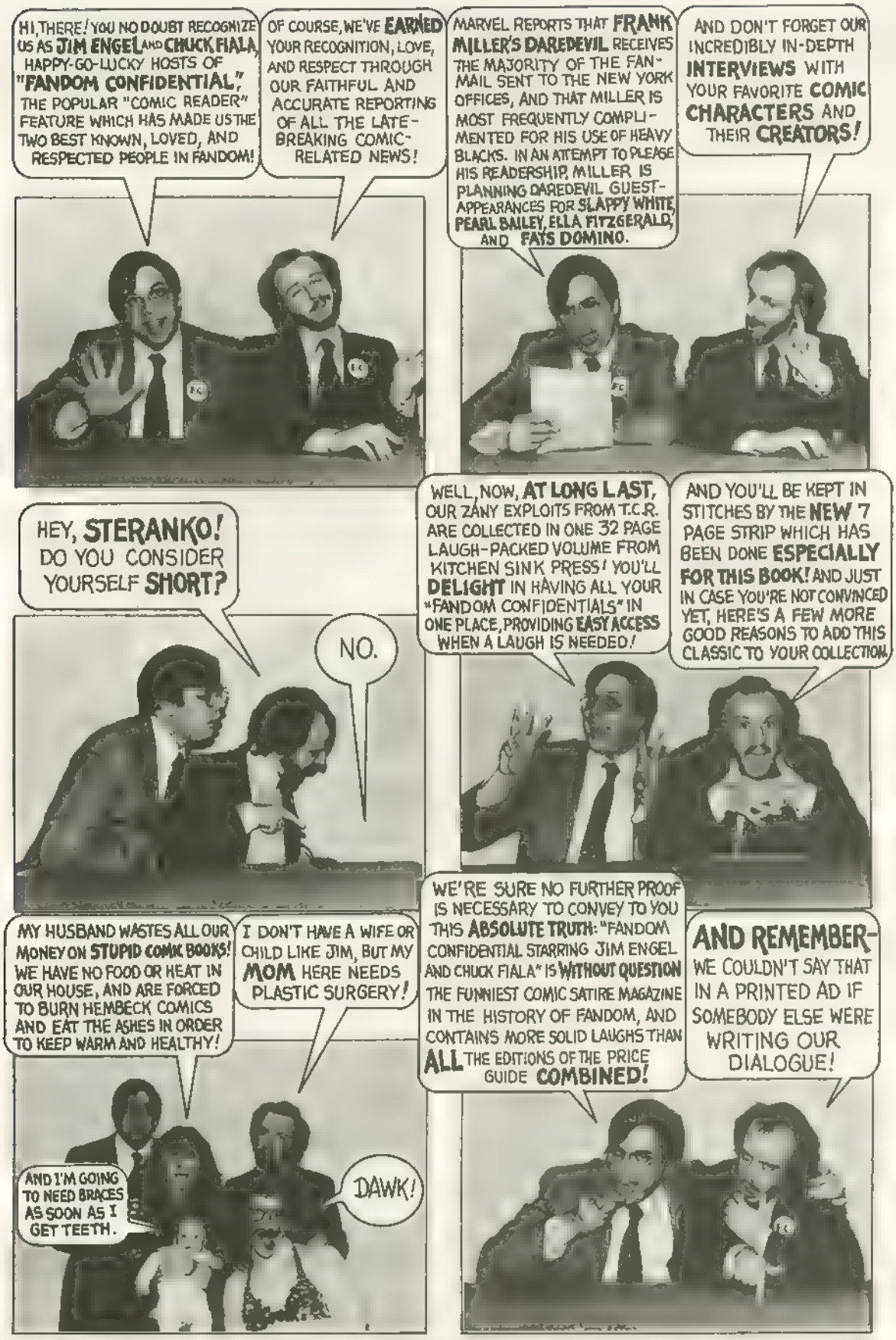
> CRAIG LEAVITT--Modesto, CA. I'M TRYING TO FIND OUT WHO THE COLORIST WAS ON THE "KATY KEENE" SERIES (1949-1961).

Perhaps someone from Archie Comics would know. Gentlemen?

That's all we have on hand this time, boys and girls, mommies and daddies. Send me any questions you have on the wide, wunnerful world of comics, along with contributions to this new "Comic Book Hall of Fame" column. My address:

KENO DON ROSA
1603 WOODLUCK AVE.
LOUISVILLE, KY 40205

...Be seeing you.


HI, THERE! YOU NO DOUBT RECOGNIZE US AS JIM ENGEL AND CHUCK FIALA, HAPPY-GO-LUCKY HOSTS OF "FANDOM CONFIDENTIAL," THE POPULAR "COMIC READER" FEATURE WHICH HAS MADE US THE TWO BEST KNOWN, LOVED, AND RESPECTED PEOPLE IN FANDOM!
OF COURSE, WE'VE EARNED YOUR RECOGNITION, LOVE, AND RESPECT THROUGH OUR FAITHFUL AND ACCURATE REPORTING OF ALL THE LATE-BREAKING COMIC-RELATED NEWS!
MARVEL REPORTS THAT FRANK MILLER'S DAREDEVIL RECEIVES THE MAJORITY OF THE FAN-MAIL SENT TO THE NEW YORK OFFICES, AND THAT MILLER IS MOST FREQUENTLY COMPLIMENTED FOR HIS USE OF HEAVY BLACKS. IN AN ATTEMPT TO PLEASE HIS READERSHIP, MILLER IS PLANNING DAREDEVIL GUEST-APPEARANCES FOR SLAPPY WHITE, PEARL BAILEY, ELLA FITZGERALD, AND FATS DOMINO.
AND DON'T FORGET OUR INCREDIBLY IN-DEPTH INTERVIEWS WITH YOUR FAVORITE COMIC CHARACTERS AND THEIR CREATORS!
HEY, STERANKO! DO YOU CONSIDER YOURSELF SHORT?
NO.
WELL, NOW, AT LONG LAST, OUR ZANY EXPLOITS FROM T.C.R. ARE COLLECTED IN ONE 32 PAGE LAUGH-PACKED VOLUME FROM KITCHEN SINK PRESS! YOU'LL DELIGHT IN HAVING ALL YOUR "FANDOM CONFIDENTIALS" IN ONE PLACE, PROVIDING EASY ACCESS WHEN A LAUGH IS NEEDED!
AND YOU'LL BE KEPT IN STITCHES BY THE NEW 7 PAGE STRIP WHICH HAS BEEN DONE ESPECIALLY FOR THIS BOOK! AND JUST IN CASE YOU'RE NOT CONVINCED YET, HERE'S A FEW MORE GOOD REASONS TO ADD THIS CLASSIC TO YOUR COLLECTION.
MY HUSBAND WASTES ALL OUR MONEY ON STUPID COMIC BOOKS! WE HAVE NO FOOD OR HEAT IN OUR HOUSE, AND ARE FORCED TO BURN HEMBECK COMICS AND EAT THE ASHES IN ORDER TO KEEP WARM AND HEALTHY!
I DON'T HAVE A WIFE OR CHILD LIKE JIM, BUT MY MOM HERE NEEDS PLASTIC SURGERY!
AND I'M GOING TO NEED BRACES AS SOON AS I GET TEETH.
DAWK!
WE'RE SURE NO FURTHER PROOF IS NECESSARY TO CONVEY TO YOU THIS ABSOLUTE TRUTH: "FANDOM CONFIDENTIAL STARRING JIM ENGEL AND CHUCK FIALA" IS WITHOUT QUESTION THE FUNNIEST COMIC SATIRE MAGAZINE IN THE HISTORY OF FANDOM, AND CONTAINS MORE SOLID LAUGHS THAN ALL THE EDITIONS OF THE PRICE GUIDE COMBINED!
AND REMEMBER- WE COULDN'T SAY THAT IN A PRINTED AD IF SOMEBODY ELSE WERE WRITING OUR DIALOGUE!

ON SALE IN JUNE! WATCH YOUR FAVORITE COMICS NEWSSTAND! OR SEND $2.75 + 75¢ POSTAGE TO KITCHEN SINK PRESS. NO.2 SWAMP ROAD • PRINCETON, WIS. 54968 • AVAILABLE FROM ALL "DIRECT MARKET" DISTRIBUTORS • FREE CATALOG!

TCR Mailboat

JOHN WILCOX, 40 Hales Court, Westport, CT 06880: Let's talk TCR #198. First, where were Dick Duck and FANDOM CONFIDENTIAL? I miss 'em.

Next, the covers. They were a PARTIAL success, being a BIT spotty, but keep at it.

Next, my letter. While I agree that many artists and writers HAVE been interviewed to death, many HAVEN'T. And while I don't do interviews, I indeed might some time, if for no other reason than to show the world that I do 'em WELL. So watch out! In my town alone there are many potentially great interviewees, all very well-known. However, as I know a few casually, I DON'T really want to strain my welcome. But IF they agree at some time, I'll let you know. Fair enough?

By the way, I found Gary Ricker's column a bit too much like the SAME OLD STORY I read in EVERY fanzine. That is, the old "Ah, for the good old days, as all of today's stuff stinks." WISE UP, everyone. Yesterday, as today, the good AND the bad balance out. While I DO agree that the "old stuff" was great, there WERE a fair share of CLINKERS also. For example: the IMMORTAL BROTHER POWER, THE GEEK, the CLASSIC HAWK AND DOVE (okay, H&D wasn't THAT bad) or all of those WONDERFUL Batman-in-space, in the future, in the garbage, etc. stories.

My point, gentlemen, and women, is that either way, what you want to find, you'll find, good OR bad. Now STOP pouting and START looking! And, by the way, one of the MAIN problems in comics today is over-complex coloring. That's one of the ADMITTED advantages of the older stuff; back then we KNEW that SIMPLE coloring PRINTS better, and tells the story CLEARER. Uh-oh, I almost contradicted the main body of my letter.

DEAN A. BOEFF, 102 Platte Street, Sterling, CO 80751: I have been a regular reader of your magazine for over five years now, and hope to continue to do so in the future. I enjoy many of your new features, especially COLLECTING COMICS. I haven't read any of the comics since MODESTY BLAISE was dismissed, but they do dress up the publication a bit.

I would like to see an article some time dealing with How to Start Publishing a Small Comic. I and my cousin have developed a set of superheroes since 1974, but do not know how to go about having them marketed.

We have submitted a sample of

one of our heroes, art and story embellished by myself, to DC and Marvel. Both returned the work saying we need more work. Should the story have been copyrighted before sending it? This is just one of many questions I would like to have answered sometime.

What is upsetting is that characters my cousin and I thought up several years ago are popping up in print, although we did not submit them to anyone. I created a character called Neutron in 1978, now DC has him in ACTION COMICS...in nearly the same uniform I drew in my PD LEGION story. Several other ideas have been used, also, and I would like to know how to get into the business in some small way, as we seemed to be tuned in to what the publishers want (at least occasionally). If we think up characters before the national companies there should be some way to protect our ideas, but I read that products, not ideas can only be protected under the copyright law.

Any information you could provide on how to Get Material Published would be a great help to us. I am sure we cannot be the only readers with this interest.

Again, I enjoy your magazine and wish that much more success in months to come. Although I subscribe to THE COMICS JOURNAL also, I rely more on your magazine for news than I do the JOURNAL. Keep up the good work.

[First, I think you realize that your ideas were probably not purloined. Not only are the companies not in need of new characters, they don't want to hear about them from fans (unless it's for the DIAL "H" FOR HERO feature) simply because they don't need to. The companies' writers were nearly all former fans themselves, and they probably have hampers full of their own old unused characters (some of which should probably stay in there). They also don't need to get into hassles over

character ownership, and so go out of their way to not even consider them. My suggestion for those who entertain notions of breaking in to the pros is to save those character ideas until you're already in. The number of newcomers who've started with new characters as their first project can be counted on the fingers of one hand.

Secondly, there is little reason for copyrighting your work. In the history of fandom, I can't think of one character or concept swiped by another fanzine, and the pros' problems have only dealt with threats made by their companies' lawyers toward each other. (Once again, these usually were only concerned with characters' names, not concepts; e.g. Talon/Claw, various Scarecrows, Sandmen, Satana/Satanna, and things like that). Last I looked, it costs $6.00 to copyright something, which gets you nothing except a little "c" with a circle around it. Even if you had a legitimate claim, you'd still need a lawyer to help you in your suit, and then there's no assurance you would win anything more than a cease and desist order (meaning they'd change the name, or some detail, netting you nothing but rights to your character). So don't bother; you get the same protection if you simply print a copyright notice on anything you publish.

You can't protect a word anyway. "Neutron" is a scientific term easily found by opening a seventh-grade practical science book. Unlike other types of fiction in which names for characters can be found by perusing phone books or address directories, super-hero/villain names are generally nouns and compound words describing the character's abilities, appearance or ambiance. (Nowadays, the compound words are generally composed of the words "Star," 'Fire,' "Hawk," and "Black." More's the pity.) So the inevitability that your character's names (and costumes, since in forty years there haven't been many designs which HAVEN'T been done) would show up sooner or later in pro comics is a fact you'll have to accept.

If it's any consolation, I've been through the same thing many times over. From 1964-1968 I created a hefty pile of super-types of my own, all of which were sent off to DC in early '68 with the tantalizing image of Jim Shooter in mind. More or less in chronological order, the characters' names included Stop Watch (unused), the Black Star (used before and after I did), Micro-Wave (who also appeared in a recent ACTION), Utility Man, the Falcon (prior to Marvel's), the Cougar (prior to Atlas's), the White Witch (who showed up in the Legion of Super-Heroes continuity a few months after I came up with the name), Audius (a virtual duplicate of the Black Bolt from about the same time), Thunderbird (before the New X-Men), Captain Aurora, Wax-Man (used, unbeknownst to me, in the M.F. CAPTAIN MARVEL book), the Impala Prince (before Nelson Bridwell's Impala), Yankee Eagle, Lightning Man, Justice Agent, Silverman (before Fred), the Wraith, and the Changeling (before Beast Boy changed his name). Nothing about any of these names is in the least bit original, and it was only a matter of time.

As far as publishing your own comic goes, the going is tough especially if you're an unknown. You won't be able to sell many, and the little feedback you'll receive won't be too encouraging. But many of today's artists started out that very way, so it is valuable as practice. You won't make money. Good luck. MT]

C. FRANK HART, 1408 Nicholson Road, Jacksonville, FL 32207: The following is a list of the sales figures published by DC and Marvel. The figures used are average total paid circulation, rounded to thousands. The titles are listed by volume.

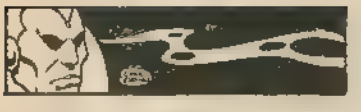
DC

SUPERMAN	149,000
DC COMICS PRESENTS	127,000
JUSTICE LEAGUE	122,000
LEGION OF SUPER-HEROES	117,000
ACTION COMICS	112,000
BATMAN	111,000
WARLORD	109,000
SGT. ROCK	104,000
SUPERBOY	103,000
THE BRAVE & THE BOLD	93,000
THE FLASH	92,000
GREEN LANTERN	91,000
UNKNOWN SOLDIER	91,000
DETECTIVE COMICS	90,000
GHOSTS	88,000
HOUSE OF MYSTERY	87,000
JONAH HEX	85,000
WONDER WOMAN	84,000
THE UNEXPECTED	83,000
WEIRD WAR TALES	80,000
WORLD'S FINEST COMICS	73,000
SUPERMAN FAMILY	69,000
G.I. COMBAT	69,000

Marvel

DAZZLER	296,000
[Most recent issue]	188,000
UNCANNY X-MEN	259,000
AMAZING SPIDER-MAN	243,000
STAR WARS	230,000
KA-ZAR THE SAVAGE	226,000
[Most recent issue]	187,000
THE AVENGERS	221,000
MOON KNIGHT	208,000
[Most recent issue]	156,000
INCREDIBLE HULK	201,000
FANTASTIC FOUR	193,000
MARVEL TEAM-UP	186,000
CONAN THE BARBARIAN	184,000
IRON MAN	178,000
PETER PARKER	172,000
THOR	171,000
EPIC ILLUSTRATED	171,000
KING CONAN	166,000
CAPTAIN AMERICA	160,000
ROM	147,000
MICRONAUTS	132,000
DAREDEVIL	130,000
THE DEFENDERS	125,000
GHOST RIDER	121,000
WHAT IF?	119,000
CRAZY MAGAZINE	118,000
SAVAGE SWORD OF CONAN	111,000
POWER MAN & IRON FIST	106,000
SPIDER-WOMAN	102,000
DOCTOR STRANGE	98,000
BIZARRE ADVENTURES	59,000

The sales figures representing the average include sales for the first is-



sues, which distort the more accurate current figures. This is particularly true for DAZZLER, since it presumably sold 400,000 copies wholesale, all direct. So the current sales of DAZZLER, and KA-ZAR are between FANTASTIC FOUR and MARVEL TEAM-UP, and the current sales for MOON KNIGHT are between CAPTAIN AMERICA and ROM.

There are three Marvel titles not listed even though their Second Class Mailing priviledges are listed as paid in the Indicias: MARVEL TALES, MARVEL TWO-IN-ONE and MASTER OF KUNG FU. Why Marvel chose not to publish the figures for these titles is open for speculation, although the probable answer is editorial neglect.

It is sad to compare the figures between DC and Marvel; there is really no comparison. A book like MICRONAUTS or DEFENDERS would apparently be considered a strong seller for DC. However, it must be remembered that the figures for fan-favorites will be inflated, because of the non-returnable direct sales. Thank you.

[Thanks for compiling the figures for us. Another added note is that DC's best-seller (according to statements made by Marv Wolfman), THE NEW TEEN TITANS, is not included as they have yet to file for second class mailing.

What's particularly telling is the fact that while DC's sales look to be about 50% of what they were in 1968 or so, Marvel's are as good or better. Especially sad is the apparent inability of DC to turn the success of the second SUPERMAN film into a similar boom year for the comic; it would appear that the only way the SUPERMAN title would regain its first-ranking is if it was published under the Marvel trademark. MT]

"T.M. MAPLE", #846, Toronto, Ontario: The other day I came across some circulation figures from the Statement of Ownership published in some Marvel magazines in 1978-79. I had figures for only eight mags, and since I remember trying to write down all that I could find, I think these were the only ones published. Various people, Jim Shooter in particular, have been saying that Marvel's sales are up over the past few years, so I thought it would be interesting to compare the figures to those for the current year (1981-82, i.e. a three-year gap). For one of the mags, THOR, I couldn't find any current figures, so here are the numbers for the other seven (all "major" titles), with circulation figures rounded off to the nearest thousand for the list:

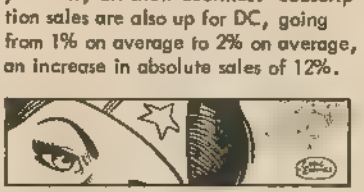
Title	1978	1981	Change
A.SPIDER-MAN	258	243	-6
FANTASTIC FOUR	178	193	+9
HULK	172	201	+17
AVENGERS	163	221	+36
CAPT.AMERICA	116	160	+37
X-MEN	115	259	+125
DAREDEVIL	112	130	+17
average	159	201	+26

So it's clear that, on these mags at least, there has been substantial improvement, the only loss being a slight one from an already good-selling mag. This list doesn't contain some top-selling mags from Marvel's current list. Other ones with 12-month average sales over 200,000 are DAZZLER: 296,000 (though I still have trouble believing that this wasn't a misprint), STAR WARS: 230,000, KA-ZAR 226,000 and MOON KNIGHT 208,000. (I suspect that the last two may be "bloated" by first issue sales.) It is also interesting to note that subscription sales are substantially up, from 7% of the total on average to 9% of the total (an absolute increase in sales of 59%).

I then wondered about how DC's sales were doing in comparison. I have more complete figures for DC from 1978-79, but chose to select only seven titles for comparison. I picked ones that I had figures from in both years and which were also the top sellers in one or both of the years:

	1978	1981	Change
SUPERMAN	223	149	-33
ACTION	184	112	-39
LEGION	141	117	-17
DETECTIVE	130	90	-31
JUSTICE LEAGUE	127	122	-4
BATMAN	125	111	-12
SGT. ROCK	123	104	-16
average	150	115	-24

This paints a pretty grim picture, even when you consider that it doesn't mention what is apparently DC's highest-selling title at present (NEW TEEN TITANS), for which I have no figures for even this year. I don't have all the DC figures for this year yet, but for the sixteen mags that I have figures from both years for, all show declines. Subscription sales are also up for DC, going from 1% on average to 2% on average, an increase in absolute sales of 12%.



While I'm writing this letter, I'd like to mention a couple of other unrelated matters:
(1) Regarding DC's new royalties plan, it occurs to me that there is no place in it for the cover artist. I would think that the cover design and illustration has a significant effect on sales which is, after all, what is being rewarded by the plan. I realize that others (principally editorial staff--who are specifically excluded from the plan) have a say in the cover, but the artists' part is surely noteworthy.

(2) Rona Blabbit objects to Alan Alda's "fatigued" appearance in the recent episodes of M*A*S*H. Whatever the causes of the condition, I must say that it makes some sense to me from the internal conditions of the show. Hawkeye has been in Korea the longest of any of the characters, works (and plays) hard, and hates the war. A general appearance of fatigue would seem to be inevitable in such a situation.

[I trust the larger fee the cover artist receives to begin with is the biggest reason they aren't included in the royalty programs. It also may have something to do with the fact that covers are more politically assigned than interior stories, with cover artists who hang around the offices much more likely to get a cover assignment than people who live outside the city or even out of state.

Perhaps "fatigued" wasn't quite what I meant. What I object to, especially since the 1972 episodes are being shown back to back with episodes of two years ago, is the fact that Hawkeye Pierce seems to have aged ten years, just as Alan Alda has. It's one thing to let your hair and your eyebrows go grey, obviously in the belief that he'd somehow be dishonest with us or himself by dying them the black they were in the first few seasons. But combined with the obvious aging that doing the series and making all of those movies has done to him, it makes it impossible for me to believe it's the same person who arrived in Korea in 1950. MT]

STEVE BILLNITZER, 1084 Eastbrook, Perrysburg, OH 43551: Enjoyed your review of the current TV season. I agree almost unilaterally with your assessments, particularly as regards the sitcoms. (But did you know that one of the non-sitcoms, the premiere episode of DARKROOM, carried a script by BATMAN scripter Alan Brennert? 'T was a pleasure.)

Now about TOO CLOSE FOR COMFORT--you aren't the only person who bemoans the dissimilarity of Ted Knight's character to any known cartoonist, living or dead. I had met some of the people associated with the show last June, while living in Los Angeles. Upon this acquaintance, I presumed in October to send them a three-page letter detailing what I know of the inner workings of the comic-book industry. I don't know more than any other average fan, mind you, but I was able to at least describe the writer/artist/inker/letterer/editor production-line system, widely hailed in song and story and fanzines everywhere. Knight's autonomy bothered me the most

about the show.

I also explained a little of the organization we know and love as Fandom, describing clubs, conventions, fanzines, and all the rest. I went so far as to invite a representative from their staff to accompany me to the November Creation con in L.A., perhaps to speak with Shooter or Kurtzman, or whoever the guests were, in the interests of greater realism for the show. With the notable exception of OZZIE AND HARRIET, every other television program I can think of has at least given passing thought to occasional depiction of the star's occupation on the show. I had thought it'd be nice to see Henry visited by a fan, or answer fan mail, or perhaps even attend a convention, as a guest or a panelist or something.

Enclosed is a copy of Irma Kalish's (the producer) reply, which you may wish to print. It's disappointing at minimum. It would have been nice to see our hobby represented with accuracy on the TV screen, if only for legitimate exposure. It'd have been nicer still to see comics presented as a hobby for persons other than mercantilists. Instead, regrettably, realism was sent to the canvas for the count. Pity.

I'd like to close with an expression of congratulations to TCR on the occasion of its 200th issue. Three cheers go as well to Jerry and Mike on their 100th ish at the helm. Take a bow.

[Condensed, Irma Kalish's letter's point is: "Muriel's pregnant in this new season, so the thrust of most of the shows is the impending middle-aged parenthood. We really haven't been very specific about the exact nature of Henry's work, but we have indicated in several shows that he has an editor."

Actually, when you get down to it, Ted Knight's most famous role wasn't too realistic either. I don't know of too many anchormen who deliver the news standing up. MT]

ROBERT KENNEDY, 8505 E. 95th Terrace, Kansas City, MO 64134: In the Tower article and current Mailboat, no one seems to have noted the most obvious and overworked THUNDER trick: getting Dynamo captured! Sometimes more than once per story. Also, over 55% of Tower's action covers had no verbage other than the logo. Only TWO had dialogue.

In the Charlton index, I'm very sorry that Ibis, Nature Boy, et al. are excluded. I'd love to have the data. For instance, what issues of OUTLAWS OF THE WEST had Gunmaster? What issue of SPACE WAR had Captain Atom with non-Ditko art?

Gold Eagle Books' P.R. firm has told me that the EXECUTIONER will appear at least seven times this year.

As I am deeply involved, I'd like to know if anyone else out there is doing anything on comics and/or mysterys on local cable access TV channels. It's great fun.

#198's front cover came out fine. When I think of Mike Vosburg's early work on MASQUERADER...

[My appreciation of Tower's no-blurb cover policy is carried over to TCR for the most part. I'd like to know if anyone's noticed that we've attempted to keep typography off of most of our covers--and if anyone's been negatively affected by their absence.

The biggest reason for the omission of the earlier Charlton heroes was because they weren't actually part of Lou's subject matter. Also, if you didn't see the cover in the issue, I don't have it--NATURE BOY #4, ZAZA #10, BLUE BEETLE #18-20, SPACE ADVENTURES #13 and 14. Would have left some holes.

As far as I know, Gunmaster never appeared in OUTLAWS OF THE WEST. His appearances were restricted to SIX-GUN HEROES #62-83, GUNMASTER #1-4 and in the manner of BLUE BEETLE Mark II, took over the numbering of SIX-GUN HEROES with #84. And I've never heard of a SPACE WAR issue with a CAPTAIN ATOM story in it. MT]

ANTHONY R. CARDNO, 238 Center Drive, Mahopac, NY 10541: This is just a quick note in response to William Schulz's letter in TCR #198. I'd just like to say that to me, and many other collectors, World War Two is not irrelevant. And it will never be as long as writers like Roy Thomas, and artists like Rich Buckler, Adrian Gonzales and Jerry Ordway continue to breathe new life into it. As long as they keep up their quality work, I know that I'll never be bored.

BRIAN HAYES, 3764 Oleander Avenue, Chicago, IL 60634: Are we thinking of the same Adrian Gonzales? He may be from the Philippines (although I would not be startled to learn that he is in fact Argentinian), but I don't see in his work even the vaguest resemblance to the styles of any of the Filipino artists (much less any "orientals"). I would liken what I've seen from Gonzales more to Garcia Lopez than any other artist (and hence my preocupation with Argentina).

And don't tell me you actually believe, to analogize via a worn example, that veterans of World War II are the only people qualified to write or draw war comics!?!! (multiple punctuation courtesy of Don Rosa!!?!) What makes you think that Rich Buckler knows any more about America in the forties than Gonzales?!

All I know is that I found Gonzales's first issue of ALL-STAR far more visually pleasing than any of Buckler's cluttered stories (I enjoy Buckler anywhere BUT on these team books), and what's more, it appears that Jerry Ordway's inking combines more smoothly with Gonzales than with Buckler. Exactly what is your complaint, Mike?

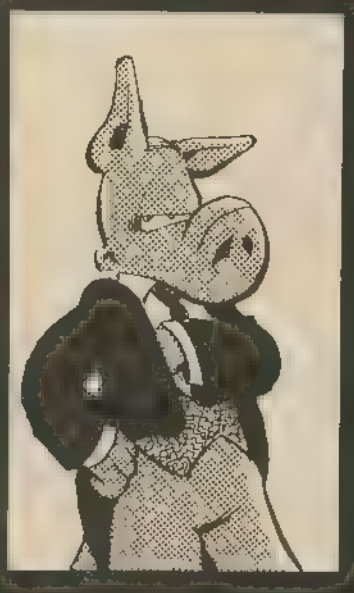
CHARACTERS © 1982, MARVEL COMICS GROUP

[Look here, are you here for the five-minute argument or for the full half-hour?

Prior to Gonzales's first ALL-STAR (in fact, the week I'd found out he'd be drawing it) I got a large Parkes Run WONDER WOMAN coloring book he and Bob Smith did. The resemblance to the Redondo school of stylists is remarkably strong there, and since he showed up back in WITCHING HOUR around #28-30, or the same time as the rest of the Philippines' contingent, I made the assumption that he was from that country. Roy Thomas didn't contradict me, so I'm assuming I was correct. If you'll look at a world map, you'll see that the Philippines, under any definition of the word, is in the Orient.

And of course I don't believe that only WWII vets can write WWII stories. If that kind of thinking were true, no-one could write anything about anything older than they are. Obviously, however, it is preferable for someone to have at least a first-hand knowledge of what things looked like in the forties and fifties in the U.S., and even if Gonzales is from Argentina it would be a different feeling entirely. (If you've ever seen a European or Japanese film osten-

It's the Battle of the Century!!



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sibly set in the U.S. you know as well as I that no matter how much they try, it just doesn't look right.) Buckler's too young to remember the war first hand with any clarity, but it was my feeling that he'd at least have some advantage in knowing things (such as the fact that stop signs were yellow until 1960 or something on that order). There hasn't been much to criticize Gonzales on that score as yet--and while I agree that Buckler's layouts do tend to be far too cluttered than they need to be, I'm still uncomfortable with his layouts.

If I had the chance to choose anybody in the world to draw the book, my choice would undoubtedly be Murphy Anderson; more than anyone else he shaped my idea of the Earth-Two characters when I was young, and I think he'd do the best job--so my expectations for the art will probably always be measured against him. MT]

STEPHEN B. KEISMAN, Swiss American Hotel (Room 5), 534 Broadway, San Francisco, CA 94133: Your Comic Collector Column is almost the sole reason for my subscribing since news I can get from THE COMICS JOURNAL, TBG, etc. Can the column be expanded a page or two or more? Other subjects worth researching and discussing are: guessing artists work in comic books now unidentifiable; future speculation in foreign comics (I have three issues of BATMAN, all different countries, Norway, Sweden and Denmark, with subtle and not so subtle differences between them though they're the same issue; color, panel arrangement, etc. is different for each!! I also have Chinese comic books. One title a kung fu hero whose art style art style resembles Gulacy's. Living in San Francisco, there's a comic shop in Chinatown selling Chinese comics and mags only. Can anyone read Chinese on the staff? I can send you a sample of kung fu and mystery "funnies.")

Be nice to see TCR become a newsstand item in the future with a change in format, less news, more articles on collectors market and international scene of comics. Not very pleased with COMICS SCENE. Too public-oriented, not a good balance.

[Frankly, it would be terrific to have the backing needed to go "public" with TCR, though I disagree with your assessment of COMICS SCENE. Of course they have to be "public-oriented"--with their print run two to three times larger than most people's estimates of hardcore fandom, naturally they have to inform people of things we think are obvious. We'll have to see how well they do on national newsstands to see if they've succeeded.

TCR's staff doesn't have anyone on it who reads Chinese, I fear...I've got enough trouble with English.

I don't know what I can tell anyone about learning how to recognize artists' work; it's an acquired skill, not easily explicable. It's a matter of having one or several examples of an artist's work and knowing his name, recognizing his way of drawing faces of doing layouts, and his line. It's an inexact art, and it takes time.

Foreign comics reprints of U.S. stories or issues are, at present, valuable only as curiosities I'm afraid. Take that from a person who has several hundred U.S. reprints from about twenty countries. MT]

Cel Break

By Jim Korkis

DEATH OF AN ANIMATOR. Animator Karol "Ken" Harris passed away during the beginning of April after a lengthy illness. Harris did a good deal of the design work on Chuck Jones' films as well as being responsible for the design of the Pink Panther. He had recently been involved with Richard Williams' THE THIEF AND THE COBBLER. Harris, who was 83 at the time of his death, had been too ill to attend the ASIFA award banquet where his contribution to the art of animation was recognized by the presentation of an ANNIE award.

DISNEYLAND AWARDS. Disneyland's annual Community Service Awards to Orange County organizations were presented April 4th. Officials from the amusement park distribute $150,000 in awards to 63 non-profit groups involved in community service work.

MEL BLANC HONORED. Mel Blanc was recently honored by the Pacific Pioneer Broadcasters. (Back in the 1940s, Blanc performed on as many as fourteen radio shows a week.) More than1000 Blanc fans were in attendance at Sportsmen's Lodge where Jim Jordan (Fibber McGee) presented Blanc with the Carbon Mike Award. President Reagan sent him a telegram as well!

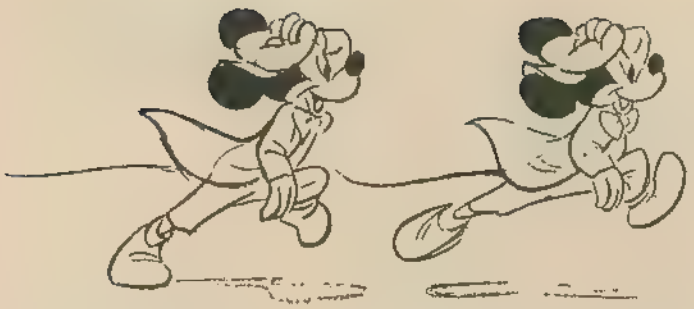
ANNETTE FAN CLUB. For fans of the buxom ex-Mousketeer, Annette Funicello, there is a fan club. Founded twenty years ago, the Annette Funicello Fan Club boasts over 100 members and a newsletter filled with chatty items about Funicello's parents' anniversary and her kids' Little League games. Apparently, there is also brisk trading of Funicello memorabilia. If you are interested, contact THE ANNETTE FUNICELLO FAN CLUB, P.O. Box 1106, Hollywood, CA 90028.

RETURN OF ROGER RABBIT. Alert Comic Reader Gary W. Cooper of New Mexico sent me info on the book which serves as the basis for the upcoming Disney film WHO CENSORED ROGER RABBIT? The book by Gary Wolf is available from St. Martin's Press at the list price of $10.95. It was published in 1981 which predates Captain Carrot's appearance. Gary states that it is one of the funniest and most imaginative books he's ever read and I must admit that the story of private eye Eddie Valiant trying to help Roger Rabbit, who is under contract to DeGreasy Brothers, sounds terrific. I'm going to have to get ahold of a copy. By the way, does anyone know where I can locate a copy of THE RAT FACTORY by J.M. Ryan?

MICKEY'S CHRISTMAS CAROL. The anxiously-awaited new appearance of Mickey Mouse, Donald Duck and all the other Disney cartoon characters in the 25-minute MICKEY'S CHRISTMAS CAROL will not be used as a Christmas special on CBS as was previously announced. It will be released at Christmastime on a double bill with Disney's THE SWORD IN THE STONE. (Jimmy Macdonald, 75 years young, and the voice of Mickey, has trained his prodigy and current head of Disney's sound effects department, Wayne Allwine, to master Mickey's voice. The new resident animation expert on the Mouse is 25-year-old Mark Henn.)

DISNEY'S GARAGE. Ten people pooled their money to purchase the wood-frame garage that was Walt Disney's first studio. The $10,000 asking price wasn't reached, so the ten people got together and made a counter-offer of $8,500 that was accepted. The garage will be moved and stored until the buyers decide what to do with it. (Only the garage was bought and not the land upon which it stands. The L.A. County Museum of Natural History has all of Disney's original animation equipment.)

THE BECK-FRIEDWALD BOOK. Scarecrow Press is completely out of the first printing of the WARNER BROS. CARTOONS book by Jerry Beck and Will Friedwald, and a second printing, which Jerry tells me will be revised to



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include all the corrections, should be available in June. Jerry also mentioned that THE M-G-M CARTOONS book he and Will are involved with won't be out until early-1983.

THE BARRIER BOOK. The manuscript and illustrations for Mike Barrier's book on Carl Barks were delivered to Mark Lilien, current publisher of FUNNYWORLD, in September 1979. The book may finally come out this Spring, as it has reached the blue-line stage, which means there is nothing left to be done but the actual printing.

ANOTHER BARRIER BOOK. The manuscript and the illustrations for the Warner Bros. book were delivered to the publisher, Warner Books, in 1979. The book was originally scheduled for publication in Fall, 1980, but kept getting delayed because Warner Books got nervous about the high production costs. Last year, Abbeville Press expressed an interest in the book, but wanted to reduce the number of illustrations by one-third, and weren't happy with Barrier's serious approach to the subject of animation. Barrier's contract with Warner Books expired at the end of 1981, so he is currently seeking a new publisher. (By the way, Barrier mentioned that he has about 200 pages of a first draft done on that book he was doing on the history of animation for Oxford Press.)

MORGAN WHITE, JR. REVEALED. The author of that cartoon trivia book I mentioned a while back in this column is apparently a Boston-based radio-show host who has interviewed folks like Daws Butler, June Foray and Jeff Lenburg on White's radio show, "Talking Trivia."

CHIPMUNKS IN COMMERCIAL. Alvin and the Chipmunks have teamed with Lester Litebulb in a public-service message for Massachusetts Electric. Curiously, they announce a song-writing contest with the first prize being a trip to Disney World.

NEW TEZUKA NEW FILM. Osamu Tezuka, who was responsible for Astro Boy among his many, many accomplishments, will be coming to L.A. sometime during the spring to supervise the dubbing into English of his animated feature PHOENIX: 2772. The feature was written, directed and produced by Tezuka. It was originally released in Japan in 1980.

KORKIS GETS MARRIED. On June 19, Jim Korkis will marry Lori Marthe. We expect to live happily ever after and eventually have a couple of little animators to play with the newly-arrived additions to the families of Jim Engel, Dave Mruz, Joel Thingvall and Ron Hall. As always, news, rumors, clippings or notes of good cheer can be sent to Jim Korkis, 707 West Doran, Glendale, California 91203.

[Jim Korkis followers should be advised: a new Korkis Kolumn on animation will soon appear in COMICS FEATURE.]

Fanzine Reviews

By Gary Ricker

Gosh, here 'tis baseball season, and I've been sitting on a short stack of zines for far too long. Revised deadlines and a slew of freelance work have held things up on my end, but here we are: the season of fandom's national pasttime--fanzines. Con-time. The part of the year when many of us have a few extra bucks in our recreational budgets. So get those zines dispatched to the suburbs of Milwaukee, pronto! I promise speed and honesty--you take your time, but you be honest too, okay?

IN GENERAL

INSIDE JOKE Vol. 2, No. 5. Elayne Wechsler, 418 East Third Avenue, Roselle, NJ 07203. 40¢, SASE.

Yup, thass right--inside joke, and you don't get it. Me neither. Young woman publishes meaningless personalzine about (guess) the absurdity of existence. Clay Geerdes the odd wonderful exception, meandering all over--Altamont/Hippies/Media/Sixties In General--the map. Dick Geis published the ultimate soul-baring personalzine for SF fandom years ago; it was both embarrassing and riveting. IJ is just embarrassing.

IT'S A FANZINE Vol. 1, No. 13. Gene Kehoe, 3405 Woodland Avenue, #90D, West Des Moines, IA 50265. $1.00, 6/$5.25 (first class).

Ostensibly the bi-monthly publication of the Iowa Comic Club, IAF is far too good to be a mere clubzine. There are short but fine articles on HERBIE (self-penned by the Fat Fury himself), Doc Savage, Archie, Kamandi--as well as good columns by Greg Robertson, and an ambitious editorial by Mark Metz. The subject? A return to relevance. Metz claims that "comic-book fans have always been mostly liberal, open-minded people." Any takers? D'you suppose he's talking about fanzine editors who worship Miller and Pini one month and hate them the next? Dunno. IAF is overpriced for 20 Xeroxed pages, but is promised bi-monthly, and enjoyable. Spirited, fannish fun.

KATY KEENE--THE NEWSLETTER No. 6. Craig Leavitt, 1125 11th Street, Modesto, CA 95354. $3.00, 4/$12.00.

Again, a single-subject specialty fanzine for rabid enthusiasts. My first reaction was "huh? KATY KEENE?" KK is slated for the cover of the '83 or '84 PRICE GUIDE, so there's a chance fans can go two straight years carrying an unconcealed guide without getting picked up on a morals charge. KK--TN is a lavish, adoring tribute to Bill Woggin and his good-taste cheesecake heroine from Archie Comics of yore.

STRIPS/FICTION

COLE BLACK No. 1,2,3. Rocky Hartberg, Langford, SD 57454. $1.00, $1.25, $1.25 plus 60¢ postage.

'40s detective adventures originally slated for (cough) EPIC. Odd, annoying art style--everyone's head is shaped like an inverted eggplant--and the writing shows youthful lapses: mentions of EXCEDRIN and LASERS, I kid you not. Tip to all hard-boiled dick fans out there, aspiring artists, writers or otherwise: read Chandler--Raymond Chandler, not Steranko's posterization book--and if you can improve on it, go ahead. Otherwise, stick to Danskin-men.

OZONE No. 1. Doug Hazlewood, P.O. Box 3762, Victoria, TX 77903.

24 pages in a half-size format of Hazlewood's crisp, deftly-inked illustrations and cartoons. Spot illustrations are a staple of fanzines--dressing up endless columns of super-reduced typewriter type--and while they can give

momentary pleasure and wonder, they are too quickly forgotten. Doug's put together over fifty of his diverse best, and while he's the first to deny that this is a portfolio, it IS a portfolio in the commercial art sense, displaying many styles, capabilities, and odd turns of mind. Doug's an offset pressman--I wouldn't mind seeing him on the conceptual end of the production line. I'd like to see more artists make their work available in affordable, unpretentious formats. [We've misplaced the price of this. Doug?]

SCAT Vol. 4, No. 3,4. SCAT, P.O. Box 326, Northampton, MA 01061. $1.50, 6/$6.00.

These are the last of the small, bargain-shopper-type SCATs. Brian Turner, Don Brunelle, and John Hayman --fun fanboys all--will be shortly debuting a slick-covered, more-paged, no-ads SCAT, and I for one look forward to it. Humor strips for the most part comprise this zine. They range from daily-strip-predictable to outrageous fun. Here's hoping they don't overextend themselves with upcoming issues.

POSTSCRIPT: I hope to be back next ish. I'm planning to be at the big Chicago Con--July 16th only--and am counting on those of you who got favorable reviews to come to my aid should any angry fan-eds decide to teach me the finer points of criticism with their fists. I've decided not to take part on the Hitler panel with Dwight Decker, so I'll be milling about all day. See you there!

Books

By Mark Sabljak

Ian Fleming's James Bond books really didn't begin the Bond phenomenon that still occurs to this day. While they were interesting, I remember them as workmanlike, with none of the dashes of the spectacular that came with the movies.

So writing sequels to the late Fleming's work would have to be considered a risky business. Do you stick with Fleming's style, or do you try to duplicate the razzle-dazzle of the movie series?

John Gardner has solved this problem by sticking with the original style --with some nice additions. Gardner's second sequel, FOR SPECIAL SERVICES, is out in hardcover at $9.95 from Coward, McCann and Geoghegan. I don't remember particularly falling all over Fleming's books, but I do like Gardner's latest effort, in which Bond is matched against his ancient nemesis SPECTRE led by a "new" Blofeld. Bond enters the estate of Markus Bismaquer in Texas and must solve the latest attempt at taking over the world. Bond teams with Cedar Leiter, daughter of his CIA friend Felix, and the two prove a formidable combination.

My budget doesn't allow the purchase of a lot of hardcover books, but I would recommend this one. And if you read it, see if you have as hard a time as I did visualizing just who James Bond really was--Sean Connery or Roger Moore.

CRAZES--Just as bad a craze as that of cats is of the preppies. And Holt, Rinehart and Winston will take a new look at preppies with their illustrated book, THE JOY OF STUFFED PREPPIES, due in May at $3.95.

MORE MURPHY--I got about halfway through the first book of the Digger series by Warren Murphy a few months back, SMOKED OUT, and through no fault of the book, got sidetracked into something else and never did finish it. What I read--of a Las Vegas-based insurance investigator--I liked. So I was happy to see a quick second book come out. And now there's a third, DEAD LETTER, who heads to the campus to solve a chain letter murder streak.

ISAAC WRITES--Isaac Asimov is one of the most prolific writers in America, in any field, but one of his recent works really caught my eye, ASIMOV ON SCIENCE FICTION, at $2.95 from Avon/Discus. The book is a compilation of editorials, reviews and stories in which Asimov comments on the field he has helped make famous. In it, Asimov tackles ideas like "What Makes Good Science Fiction," he gives thoughts on movies like STAR WARS and CLOSE ENCOUNTERS, and he brings life to the countless science-fiction writers he is acquainted with.

I would think that anyone who has enjoyed Asimov's Foundation Trilogy--which will have a sequel this fall--or his robot books--themselves collected this spring in hardcover--or who just wants to know what the preminent science-fiction writer thinks of his field, should find this book extremely invaluable.

IS HAIG FUNNY?--Anyone who thinks the secretary of state wouldn't make for a good target will have to watch what Garry Trudeau does with him in his latest DOONESBURY book, ASK FOR MAY, SETTLE FOR JUNE, due in late April at $5.25 in paper and $9.25 in cloth from Holt, Rinehart and Winston. Included in the book is the wedding of Rick and Joanie (complete with invitations dispatched with two errata slips).

BANNED IN BERLIN--If controversy makes for book sales, then Timescape will have a winner on its hands when it publishes THE IRON DREAM at $2.95 this June. The Norman Spinrad book was recently banned in Germany, following a partial ban which had restricted sales of the book to minors. In the book, which was originally published in the U.S. in 1972 and only recently published in Germany, Spinrad supposes Adolf Hitler, instead of leading the Nazi party and starting World War II, had emigrated to the U.S. and become a science-fiction writer. Spinrad has a new novel, THE VOID CAPTAIN'S TALE, set for release in January of 1983. And his book, BUG JACK BARRON, a classic tale of future communication, was optioned recently fro the movies, with Costa-Garvas set as the director.

RECEIVED AND AWAITING--Just in through the mail are two good-looking selections from Avon, THE DANCE CARD, by John Feegel ($2.95) card found on the body of a supposed suicide victim, a card which tells of a massive government cover-up including the President and CIA--and THE CHANEYSVILLE INCIDENT by David Bradley ($3.50), an award-winning book about the black-American experience. Tor continues to make my head turn with its books. Latest are THE DECEIVERS by Alfred Bester ($2.50) and PLANET RUN by Keith Laumer and Gordon R. Dickson ($2.75). Bester's book is called the true successor of his classic THE STARS, MY DESTINATION, and in it, character Rogue Winter embarks on a journey in search of his kidnapped lover, Demi Jeroux. PLANET RUN, originally printed in 1967, also includes short stories by each of the two collaborators.

COMING ATTRACTIONS--From Avon, an intriguing-looking detective novel, NEVSKY'S RETURN ($2.50) in which Yuri Nevsky, a Russian-American and private eye, teams up with a lovely partner in a new mystery. From DAW, THE 1982 ANNUAL WORLD'S BEST SF, edited by Donald Wollheim ($2.95), including such authors as Michael Shea, John Varley and C.J. Cherryh.

EuroComics

By Paulette Carroll

18: THE SMURFS ARE COMING, THE SMURFS ARE COMING

If you haven't seen one, you haven't been out and around much. The tiny people with stubby tails sticking out of their one-piece trouser-tights (reminiscent of the bottom of a young child's pajamas, with feet), and curled caps, are everywhere. On coffee mugs. Stationery. As largish plush toys. As small (about two-inch) plastic figurines. They sell like hotcakes,

making a small fortune for the L.A. firm who handles the merchandising. Something about their fresh, innocent, original look seems to appeal to the public. And they have another plus: every one of them is personalized by a hobby or attribute. In our home, the singing Smurf has become an integral part of the Christmas crèche (Nativity scene), but he wouldn't look quite right without the music-hating Smurf standing to the rear with a sadistic expression on his face and a mallet behind his back. The first character makes a cute, inexpensive gift for a musician; the pair for a musician's neighbor. And so it is with all Smurfs. There is a preaching intellectual; a gourmand; a practical joker. Someone for everyone. And then, there is that Mr. Hyde of the Smurf world: the dreaded black Smurf, who can transform any innocent blueskin into a raving meanie with...one bite on the tail. Evil never lurks far from paradise.

Wait a minute, the reader will protest at this point. Who's ever seen plastic figurines biting each other's tail in a shop window? And what does all this have to do with European comics in the first place?

I was discussing this very point in Manhattan the other day with Jean-Luc Dupuis, grandson of the founder of the Belgian publishing house which created the comic magazine "Spirou," one of the big three francophone outlets I have so often had occasion to mention in this column. The Dupuis list of world-famous characters reads like a WHO'S WHO of European comic stars, and is far too long to quote extensively here. But it does include Lucky Luke (the first 31 albums in the original version) and Yoko Tsuno, to whom I devoted an entire column in #195. (It was interesting to hear that Yoko is now being introduced to the Japanese market, and doing quite well.) And of course...the Smurfs, created by the Belgian Peyo, and known for decades to the European public under their original name, LES SCHTROUMPFS (pronounced roughly like the German word "Strumpf," which means "stocking"--i.e. "shtroompf" in Berlitz-ese).

When I pointed out that the average American Smurfophile had no idea that the little blue men were from the other side of the pond, let alone that they were first and foremost comic strip characters, Dupuis made no bones about admitting that this was a deliberate marketing strategy. As founder of the S.E.P.P., Dupuis's world-wide marketing organization, as well as its agent for the U.S., he was well aware of the particular problem created by the American market--namely, its obdurate resistance to European comic characters. I have recently had occasion to allude here to the problem Hergé's TINTIN had to surmount--notably the complete flop of the first British (Methuen) translation. I have also pointed out that ASTERIX has sold an average 100,000 copies per English title. But that figure has to put in perspective. It represents a large success for a European character on this side of the Atlantic, and should certainly be more than sufficient rebuttal to MAILBOAT claims that "no one reads this sort of stuff," which is the context in which I quoted it. By the same token, however, the little Gaul sells more copies in...the Finnish translation. It doesn't take much mulling over the comparative size of those two linguistic communities to realize how sobering a contrast that is for anyone who tries to sell European comics in the U.S. After all, Astérix is and remains the best-selling international star of them all, whether one measures success by original-version sales (over a million and a half for the later titles), number of countries and languages covered, or total international sales figures.

And yet, at this time, the big star is trailing--a distant second in this country. There are four SMURF "mini-storybooks" out in English. They seem aimed mostly at young readers. They are unprepossessing. Most of fandom is not very aware of them. The market hasn't even begun to be tapped. And yet, they are selling 184,000 copies per title. And much, much more is coming. Random House is now publishing the first real, full-fledged European-style SMURF albums, KING SMURF and THE ASTROSMURF. For Easter, there will be a "Sniffy book" (scratch the surface and smell the aroma), and a "Shape book." Deals in various stages of negotiations involve such diverse potential Smurf-users as a restaurant chain, an ice-skating company (for the right to dress in Smurf costumes), and, no doubt of tantamount interest to the readers of this column, Marvel Comics, with whom there had long been talk of producing a Smurf comic magazine.

Asked about his views on the cause of this success, J.-L. Dupuis cites twenty years of efforts on the part of his company, as well as a change in the receptivity of the market. The U.S. customer, he feels, is beginning to tire of a steady diet of super-heroes. And, in fact, while there is certainly much more to the American comic scene than the latter, it is also true that nothing resembling the Smurfs readily comes to mind when one thinks of the domestic product. He cites the freshness, innocence, and non-violence of Peyo's humor, and it is hard to argue with his point that this combination brings a breath of fresh air to this side of the Atlantic--a missing element. One keeps trying to think of counter-examples, and one keeps coming back to strips like PEANUTS, perhaps the most "European" of American comics and certainly one of the most successful internationally. But what innocence is to be found in Schultz is strictly on the surface. His creation carries the full weight of original sin; his strip is rife with the deep inner tensions of anguish, frustration, and guilt. No one is ever going to write THE GOSPEL ACCORDING TO THE SMURFS. Under its deceptive simplicity, PEANUTS is a grimly realistic strip. The Smurfs, just like super-heroes, offer escapism instead, but in an entirely new direction. In a totally original form, they are carried by an ingenious and energetic optimism, an appealing vulnerability, a refreshingly uncomplicated view of human nature, and a child-like outlook on the world which can only be produced by consummate artistry. After all, we all know, don't we, that childhood was never REALLY like anything we later describe as "child-like"; THAT quality is a creation of the adult mind, in response to a yearning which is hardly ever satisfied outside fantasies--our own, or those created for us by a talented few.

Stead diet for steady diet, I readily confess that I would take PEANUTS over THE SMURFS any day. But then, who needs to make such a choice? Unrelieved monotony of fare, as I have often tried to argue in defense of my subject matter, is not ideal either for the palate or for the stomach. J.-L. Dupuis has a very real point when he argues that strips such as THE SMURFS fill a current need in the U.S. market; his sales figures bear him out, and I strongly urge TCR readers to sample his wares, though it might be best to wait for the two Random House albums. They are likely to be more satisfying to the adult connoisseur than the mini-storybooks, or gimmicky products à la "Sniffy book." Against considerable resistance, Dupuis insisted on European stardards of quality for KING SMURF and THE ASTROSMURF (which I hope to review in this column as soon as they come out). Random House argued against the transatlatic style of presentation, with its expensive printing techniques, glossy covers, and high-grade paper. They were afraid a higher-priced product would not move well. Two test-runs were finally made, with the agreement that Dupuis would prevail if at least 30,000 copies were sold. The success was phenomenal, and it is now anticipated that sales will run to several hundred thousand copies for each of the two titles. The European style won.

However, there is obviously more to the Smurf success story than quality, decades of obstinate efforts, and changes in American attitudes. After all, with all due respect to Dupuis, the same factors could be cited, to one degree or another, in favor of a number of less successful competitors. I would venture to suggest that the Dupuis organization's

most obvious advantage lies elsewhere--not in what it has to offer, but in the way it has gone about offering it.

It is obvious to the most unsophisticated observer (a title to which yours truly might have some claim) that the S.E.P.P. has had the unique shrewdness of reversing for the U.S. the marketing process which makes European comic characters successful on their home turf. In the Old World, as I have often explained here, the first testing ground of the professional is the comic magazine; success means an album; stardom follows large album sales. THEN and only then comes the merchandising of knickknacks, figurines, and other spin-offs. To my knowledge, all previous European attempts on the U.S. market have tried to follow that same procedure, but by starting at the album stage (due, among other factors, to the glaring absence of U.S. publications similar to "Spirou," "Pilote," or "Tintin"--see my column in #186), they were unable to make their mass-media mark. Dupuis's ingenuity was to take this whole process by the (stubby blue) tail, introducing merchandise first (notably the SMURF singalong record albums), and giving it a totally American image. Another very large contribution to success was made by the SMURF cartoon series, produced in collaboration with Hanna-Barbera, and aired Saturday mornings on NBC (successfully enough to appear also as a couple of prime-time holiday specials). In Europe, that too would normally be a result of album success, not a preparation for it; in the case of television as well as that of merchandise, S.E.P.P. has demonstrated that it knows when and where to leave old wisdom alone and put the cart before the horse.

But now the days of low European profiles are over. As J.-L. Dupuis puts it, "the secret is out." Success breeds success. The Smurfs are coming, and they are coming out of the transatlantic closet. And riding on their invisible coattails, if the S.E.P.P. has its way, we will see an endless series of unashamedly European characters: more SMURF titles to be sure, but scores of other Dupuis comics as well. As far as J.-L. Dupuis is concerned, the New World is an opening frontier, and there is no end in sight.

Media Review

DARRELL McNEIL, 217 West 106th Street, Los Angeles, CA 90003: [March]: Just wanted to drop off a few lines, clarify a few points and otherwise comment on your rather thorough review of this season's Saturday morning shows.

First off, let me say that, in my mind, as far as this season's concerned, it's the best in years as far as variety of product is concerned. We've got superheroes (unlike you, they're MY favorite) funny animals, funny humans (though I DO have a problem with that term sometimes) and little people, and enough of a variance in style and design where everything doesn't look alike for once. And I congratulate you for being the first critic of our work to at least half realize the conditions we have to work under in comparison to the "old system" workers (limited time, limited budget, network control of script, voices and otherwise general pain-in-the-neckedness), and to realize that, even under these circumstances, we do a pretty good job. In fact, I equate our current situation to the current state of comics today; like them, some of our cartoons are better than others, but overall, the whole of the product is better and more animated than it was even a couple of years ago. Examples: As well as doing layouts on SPACE STARS (a show I think you've vastly underrated, but more on that later), I've done assistant work on H-B's SMURFS (another show I think you've misjudged) and SCOOBY DOO (okay, so two out of three aren't bad) and the overall animation on these shows is a lot more complex than it was a couple of years ago. "Head-bobs" and "mouth-flaps" (terms we use when the characters just stand around and talk) are much less prevelent than they were even a year ago, especially in SMURFS, where the characters are constantly moving, and the scenes themselves are 'loaded" in comparison to most Saturday morning work of the past ("Loaded" is our term for either a single character or a lot of characters, like five, six or more, all moving at the same time.) Plus, and this is particularly done in the adventure shows, a lot more perspective animation is being done (although I hate to admit, we Americans can't take all the credit; I'll explain later), and the characters overall are also better drawn too, though that depends on the show and who's doing it. Anyway, that's just animation-wise. Story and concept-wise, we've gotten somewhat better. At least all our villains don't commit crimes merely for the sake of saving the world (a la the villains of the first four seasons (1973-77) of SUPERFRIENDS or the TARZAN AND THE SUPER-SEVEN villains). Since then, we've even had series with recurring villains when we can get the censors to lighten up (a la the SUPERFRIENDS' "Legion of Doom," FLASH GORDON's "Ming," the SPACE STARS' "Uglor," and BLACKSTAR's "Overlord"). Whereas two years ago the Thundarr character had to carry an "energy sword" because the network didn't want him to carry a "pointed object," this year we have Zorro, in which the entire CAST carries "pointed objects" that they point at the rest of the cast. Still another example: a couple of years ago, we couldn't show characters engaging in either gunplay or physical conflict. This year, in LONE RANGER, he can actually shoot guns out of the hands of his foes, and in series like THUNDARR and SPACE STARS, we've shown characters like Thundarr, Zandor and Space Ghost giving their foes judo throws all over the place. From "no physical contact" to "nationwide judo lessons!" So, in some ways we've advanced quite a bit from the really hot "anti-violence" trend of say 1972-1975, and we are trying to put more "adventure" into our adventure, despite (or IN spite of) those bastions of human decency and pariahs of pupil-protection, the ACT (Action for Children's Television) or Action and Chases are Terrible, depending on how you look at it.

Now that I've set all this up, let's go. Starting with your review of SPIDER FRIENDS, I agree with it for the most part, except I happen to LIKE Iceman's voice! (He's Frank Welker, who is probably the most prolific voice man in the business; besides Iceman this season, he's also the voices of Blip (SPACE GHOST), Cosmo (SPACE MUTTS), most of the SPACE STARS villains, Mr. Cool (FONZIE), Dirty Dawg (KWICKY KOALA) and Gossamear [sp?] and Rif (BLACKSTAR), as well as various incidental voices on the LONE RANGER, TARZAN and TOM AND JERRY voices. His Iceman voice is basically a variant of his Fred character that he did on SCOOBY DOO till that character was dropped. As far as the SPIDER FRIENDS character backgrounds being altered for TV, it's time for a DC-Marvel character lesson: I remember a John Byrne interview in which he said about DC-Marvel characters, "Marvel has the better stories, but DC has the better characters." In a sense, that's very true. No offense to my Marvel Productions friends but, not taking sales into account, the DC top line characters (Superman, Batman, Wonder Woman, Captain Marvel) are simply more famous, well-known and marketable than Marvel's top-liners (Spider-Man, Fantastic Four, Captain America, and most recently, the Hulk). You can do almost anything creatively or UNcreatively to a DC character, play him (or her) anyway you want to, and it won't lose its credibility as a character. Let's take Batman as an example of this. In the '60s, Bats was simultaneously played "camp" (on the live-action TV series) and "straight" (on the 1968 Filmation animated series), then played "semi-camp" (depending on which incarnation of SUPERFRIENDS we're talking about), "very camp" (Filmation's 1977 BATMAN series), "extremely camp" (H-B's

LEGENDS OF THE SUPERHEROES), and now is being planned as an extremely straight treatment for the forthcoming BATMAN movie. What I'm trying to say is that Batman is a character who can survive and keep his credibility with his character no matter what kind of treatment is afforded his character. Here's another example: one SUPER-FRIENDS concept that ABC almost bought a couple of years ago dealt with the Superfriends as...ready?...eight year old kids. Now, even with Batman as an eight-year-old who drove a push-cart Batmobile (I'm not kidding! I've seen the presentations!) the character of Batman would not have been damaged because it's so well known, and fans have seen him handled in so many forms that...well...almost nothing would surprise them. Now, let's take Spider-Man, okay? He's been handled pretty much one way through his comic and media existence...straight. Now, could you imagine Spider-Kid? Spider-Mite? Spider-Girl? (Oh, we have Spider-WOMAN? Sorry 'bout that!) What I'm getting at in my own long-winded way is that, because the Marvel characters are played so ultra-straight in the comics (although with that FF Roast I may change my opinion) and the media usually demand that changes be made to make the Marvel characters more acceptable to the particular market (examples: Herbie the Robot in the FF; the teen-age Thing animated series, which I DARE Marvel to work into its continuity, as well as changes made in current ideas Marvel is presenting to the networks now, which, while I can't say what they are, would surprise a lot of the Marvel continuity freaks out there), Marvel characters, for the most part, have a tougher time keeping their "essence" as it were, from one form of existence to another than DC's characters do, although the guys at Marvel ARE trying. (I give them that much credit, plus it covers my tracks with them. Ha ha!) Now, somewhere in the midst of all that was the explanation for the creation of the SPIDER FRIENDS, namely that NBC felt that SPIDER-MAN couldn't stand on his own, ans, since they wanted to duplicate ABC's SUPER-FRIENDS format, the idea of giving Spider-Man some super-partners appealed to the networks, and Iceman and Firestar were brought in. (Note on Firestar, she was originally supposed to be the Human Torch, but the network was afraid kids would light themselves up trying to copy him, so Firestar, a character who radiated heat rather than fire, was created. It could've been worse: when X-Men was pitched a couple of years ago, Iceman was replaced by a heroine called Miss America because the network was afraid kids would lock themselves up in refrigerators trying to copy him. I'm happy to report that so far no kid has locked himself up since Iceman's been on TV, so I guess networks don't know everything!)

Now that I've touched upon the voice and concepts of SPIDER-FRIENDS, animation's the next point, and I know that I'll get some flak from my fellow animators for this, but it's true: the animation on SPIDER-FRIENDS, as well as the animation on most of this year's shows, was done in Korea. This is for two reasons: 1) it's cheaper for the studios to send it there than keep it here (I hate to admit that), and 2) the Korean animators, although paid less money, will do more work (and I hate to admit THAT!). Some animators who work inside the major animation houses either: a) can't draw adventure heroes that well, or b) are too lazy to do characters in movement other than left to right. The Korean animators are NOT, and that's one reason why a lot of animation is sent either overseas, or done here in Hollywood, but by freelance animators like myself. The latter reason is why SPACE STARS turned out as well as it did, qualitywise (nice way to segue into my next topic, eh?)

Oh, quick note on SHAZAM! Believe it or not, considering that Filmation has a lot worse voices than the ones used for SHAZAM! (like the producer's son and daughter, for example; if they were the voices of Captain Marvel, Jr. and Mary Marvel, you'd really have reason to blanch!), they did a pretty good job with the ones they used. Most of us know that Filmation has the worst voices and music in the business (ZORRO excepted) and, as for HERO HIGH, well...

On to SPACE STARS, my main show, and one which, as I stated, I feel you've grossly misjudged. First, to Eric L. Sofer, Zaanan Foreman, Benjamin Price, and Anthony Carter, as well as others I've either received letters from, or talked to, thanks for the compliments on the series you've given me. It's funny, the only info anyone of these people, as well as others, had was the article I did on Saturday morning TV last YEAR, yet people remembered my address and wrote their comments on the series to me, which only shows that TCR gets around more than even I thought it did. You've become kind of an unofficial spokesman on Saturday morning TV. (I note as well in the latest COMICS SCENE that their readers want to know more about Saturday morning TV, which surprised the STARLOG staff, since they "assumed" that their readers don't watch the stuff! Well, your readers do, and to their credit, I might add! Enough pontificating! Back to critiquing!) Anyway, the series has become somewhat of a cult classic, as I haven't had oldsters (over twelve) like a show so much since Filmation's FLASH GORDON series. Much of the animation was done outside the studio, although in town by layout people like myself, and George Goode, and animators like Ron Myrick, Leo Sullivan and Bob Tyler. The reason I mention those names is that all worked on the SPACE GHOST segments (the best ones in the series, people tell me), and that all of the aforenamed including me are black. I kinda like the fact that one of the better-animated series done here in this country had so much key layout and animation work done by blacks. Anyway, aside from the animation of the segments, there are two other key comments I've gotten on the series. Almost nobody likes ASTRO AND THE SPACE MUTTS except for my girl friend, who has a crush on Space Ace (whose voice is Michael Bell, Eric, who is also the voices of Zan, Plastic Man, Ranger Dangerfield of KWICKY KOALA, Handy-Smurf, George Bungle and various others) and whose character is meant to be a smart-alec, as well as a sufferer (if you had three dogs like that, wouldn't YOU suffer?) in contrast to our other Space Stars. (Oh, to show you again how network minds operate, the original concept that was submitted to NBC was that of a female space pirate. Fred Silverman, who was NBC prez at the time, took one look at the concept and said: "Change the SHE to a HE and give him three funny dogs!" We brought in Astro from THE JETSONS and presto! By the by, the reason Astro talks like he does now should be obvious; despite the fact that he was first, a certain dog named Scooby Doo who's been around for the past twelve years has that voice now, and I don't think having two mainline dogs with that voice would've made either NBC or H-B very happy!) Second, almost everyone I've talked to remembered Space Ghost's old rogue's gallery of villains, such as Metalis, Zorah, Spider Woman, Creature King and others, and asked me why we didn't use these villains, and if we ever planned to. Since I'm not involved with the writing end of the series, I really couldn't say why the old villains weren't used, but this year's crop weren't too bad. Most fans did care for this batch of baddies, particularly Toymaker, Sorceress, and Space Spectre, and felt that these were at least as good as the Council of Doom-ers. Most fans were also pretty well split on Space Ghost's newly acquired bad sense of humor. (You don't expect to have such a heavy super-hero say "Have a nice day!") So, all in all, the comments I've gotten on SPACE STARS have been very positive. I wish the ratings would reflect that, but that's TV for you.

Speaking of ratings, this year's

found a very pleasant surprise...the SMURFS show has become the sleeper hit of the year, becoming the highest-rated Saturday morning series on the air, and constantly trounces the BUGS BUNNY/ROAD RUNNER show in the ratings. Part of that might be because it is a well-made series (though I have to admit it's the kind of series you'll either love or hate, depending on your predilection) with some of the best animation and musical scoring that H-B's ever done. Also add the fact that CBS has been running the same 18 BB/RRs since 1968, and sooner or later kids were bound to get tired of them, or at least watch something else at least as entertaining, as SMURFS is. Writing-wise, the scripts are top-notch, following Peyo's original concepts very closely (he was a script supervisor on the series, which helps), creating stories which work on two levels sometimes (something that hasn't been done since the Jay Ward series). No wonder the show's not only been picked up for eleven more hours, but it might also become ninety minutes next season. Not only that, but the SMURFS' success (it boosted NBC to second place in this season's ratings, the first time they haven't been dead last in twelve years) caused NBC to delay their plan to put the TODAY SHOW on Saturday and Sunday mornings this fall, since they realize the folly of tinkering with their Saturday morning schedule in that manner. (Hmmm! Sometimes networks DO think occasionally!) By the by, ratings-wise, CBS is #1 this year, up from #2 last year, and ABC, last year's champ largely because of THUNDARR, is #3 this year, largely because of THUNDARR. Not to be facetious, but THUNDARR, which was last season's hottest series, and was in no small part responsible for the flood of adventure shows this season, dropped like a rock, ratings-wise this year. GOLDIE GOLD didn't help any, and yes, Rona, you ARE eccentric: the concept of the series is old Josie and the Pussycats, except that Josie was funnier and scarier than THIS series is (I mean, come ON, how many people do you know who'd run in fear from a GLOVE of all things! EVEN in cartoons that's silly!) and the characters are terrible. They are of the same nationality, it's just that these shows are painted in Korea too, and they probably ran out of flesh-toned paint, which is why their skin tones fluctuate (not that they should, but that's Korea for ya!). As for THUNDARR, the animation quality of this season's was nowhere near last year's, probably because the key crews of the series last year defected to Marvel to do SPIDER FRIENDS (which is why it looks so good) and Ruby-Spears had to use the second-string Salt Lakers to do the layouts (yes, THAT Salt Lake) and another Korean crew to do the animation, so the show suffered in that respect. It also didn't help that THUNDARR, like most series this year, because of our late start last year, missed most of its air dates, forcing them to put reruns in the new shows' place. I had people ask me, "Did they do any new THUNDARRs this year?" When I said yes, they'd say: "I tuned into the show last week and saw a rerun!" Oh well, they blew it themselves here. As for SUPER-FRIENDS, the episodes you probably saw were from the 1977 season, since this year's new ones weren't ready yet. You mention Green Lantern as one member who wasn't used right. It could've been worse; if I, when I worked at H-B in '77, hadn't chased the scripters at the time about silly little things like that at the time, he'd be flying a green and YELLOW plane! At least I conned them into having him ZAP the plane up with his power ring the next time he appeared. Anyway, the new stories appeared around November, and while the animation has gotten a little better, the stories have really gone down the tubes. I mean, this season's are el stinko and I LOVE this show! Hopefully, next season's will be better! (Yes, there will be a next season...and a next... and a next. Why? 'Cause H-B has a contractual agreement whereby, should ABC ever cancel the show, CBS will pick it up. And if CBS did, and teamed it with BUGS BUNNY, well...)

Next critique is for ZORRO, which is yet another show I think you've grossly underrated. Contrary to your belief, the Filmation style of design has changed since the 1960s (run a tape of 1966's SUPERMAN and 1979's FLASH GORDON concurrently and see what I mean). In fact, watch a ZORRO then watch a LONE RANGER and check out the difference. There IS one! ZORRO MOVES! LONE DON'T! Part of this is because ZORRO was animated overseas again, this time in Japan, by Tokyo Movie Shinska, the ones responsible for the LIYSIA [sp?] series, one of the few Japanese series that 1) is fast paced and moves well, and 2) doesn't have giant robots all over the place. The combination of American and Japanese talents have put together an animated series that not only is extremely riveting, but has more swordplay in one episode than the entire run of Disney's ZORRO!

Oh, and why do we use lots of swirling insignias (or wipes, as we call them)? 'Cause this way we don't have to fade out on scenes as often as we once did. But that's mainly a Filmation thing.

As for your comments on the comedy series this season, I agree with your comments on KWICKY KOALA and TROLLKINS (namely that KWICKY is GOOD and TROLLKINS is terrible) TOM AND JERRY, ditto, HEATHCLIFF AND MARMADUKE I don't care much for (one point: what NEW Saturday morning comedy series DOES have laugh tracks in it? I've yet to hear any and some of these shows could really use them!) As for the other ABC comedies (FONZ, LAVERNE AND SHIRLEY, SCOOBY DOO, RICHIE RICH) well, the one comment I will give on two of the series, namely FONZ and L&S is the five actors who repeat their animated character voices (particularly Ron Howard and Donny Most, who do these shows despite their characters not even being IN the live action HAPPY DAYS anymore) are better live-action voice people than THE BRADY KIDS, GILLIGAN or STAR TREK's original actors doing THEIR characters, which probably isn't saying much, but as a comment, it'll have to do.

As to the future: it's funny seeing the concepts the studios are pitching to the networks THIS year, how ONE hit show can change network thinking and get the clones to come charging! Last year, THUNDARR spawned a flood of super-adventure shows, which for us adventure fans was great! This year, SMURFS has swung the pendulum the OTHER way...and now you'll be seeing quite a few "little people" shows on the air next season. March 15th is the date the networks will tell us what we've sold. Here are some of the more likely prospects from the various studios:

HANNA-BARBERA
- Mork and Mindy
- Swamp Thing
- Rocky Rangers*
- Tiger West*
- Teen Titans

RUBY-SPEARS
- Captain Carrot (yes, that one!)
- Roxy's Raiders*
- Barbarians Three (Thundarr spin-off)

FILMATION
- Gilligan's Planet
- Young Tarzan
- Minchkins of Oz (NOT Munchkins)
- Time Bandits
- Arkansas Steele*
- Bright Star (Blackstar spin-off)

MARVEL
- Incredible Hulk
- Daredevil
- Iron Man
- X-Men
- Captain America and the Barbarians (don't ask)

*-indictes a rip-off of a certain bull-whip-carrying film adventurer. Guess who?

As soon as we know what sells, you'll know! I'm sure you'll be on the edge of your seats till then! (Oh brother!)

[April 15 1982]: "Big D" here with the latest poop Saturday morning-wise. Here's the juice: first the bad news (and/or good news, depending), the cancelled shows. According to the

latest sources I have, they are:
CBS: KWICKY KOALA, TROLLKINS, BLACKSTAR, TARZAN, LONE RANGER, ZORRO, TOM AND JERRY
NBC: FLINTSTONES, SPACE STARS, BULLWINKLE
ABC: HEATHCLIFF AND MARMADUKE, THUNDARR, GOLDIE GOLD, FONZ AND THE HAPPY DAYS GANG

As you can see, and I'm sorry to say, almost all the adventure shows bombed this season, simply because of lack of ratings, which is a shame, 'cause I know quite a few of the older fans who watched the adventure shows would rather this not have been the case. Anyway, partly due to this and partly due to the ratings success of the SMURFS show (currently the #1-rated Saturday morning series, not only regularly besting BUGS BUNNY, last year's #1, but recently getting 41 and 47 shares with three cartoons in their fourth reruns!), this year's upcoming schedules for the three networks are almost all comedy, as witness these examples. (Note: these are as close as final schedules as the networks have at this time.)
CBS: A (believe it or not) 2 1/2 hour BUGS BUNNY/ROAD RUNNER SHOW (the same sixteen hours that have run since 1968, one reason why SMURFS constantly bests it!)
PANDAMONIUM (Marvel, 13 half-hours). Produced in association with Fred Silverman's Intermedia Company, and touted (at least by the network)as this year's SCOOBY DOO, as if we needed another one, this series deals with the comical misadventures of two teen-agers and three giant talking panda bears. (I'd say this whole idea was "unbearable" but I won't!)
MEATBALLS AND SPAGHETTI (Marvel, 13 half-hours). No, I didn't make this one up! This one also comes from the House of Silverman and Marvel, as these series become Marvel's first attempts to do comedy and characters that aren't already in their comics. This classic-in-the-making could best be described as "punk Flintstones": take one lead guitarist who looks like Fred Flintstone, his wife, who looks like Wilma, their drummer, a combination of Shaggy (SCOOBY DOO) and Barney Rubble, and a dog who loves the wife but hates the husband, and you've got what CBS hopes will slow down the charge of the Smurfs, along with:
THE DUKES OF HAZZARD (Hanna-Barbera, 13 half-hours). One thing I've had quite a few kids ask me is "Why don't you guys do a DUKES OF HAZZARD cartoon?" I usually ask how you make a cartoon out of a show that already IS one? H-B's TROLLKINS proved that a rip-off of the DUKES wouldn't work, so now they're going to the source. Bo, Daisy, Luke and Boss Hogg in animated form (and more than likely with the series voices as well). In addition, another TV favorite (oh boy) becomes an animated series, as we go to:
GILLIGAN'S PLANET (Filmation, 13 half-hours). The GILLIGAN'S ISLAND gang get shipwrecked on a lost planet in this series. (Look, don't groan! They were also pitching SNA NA NA, HOGAN'S HEROES and McHALE'S NAVY, all in outer space! Some old sitcom had to get there!)

Also included are eight new FAT ALBERT segments, also from Filmation. There are a couple of shows left to be sold, but this is as right as CBS's schedule is for now.

Now for second-place NBC (and believe me, it's rare when the words "second place" and "NBC" coexist). This state of bliss is due, as I said previously, to THE SMURFS, those little blue ratings-makers. As a reward, SMURFS is being expanded to ninety minutes this fall, with 22 new half-hours added to the mix, designed to compete directly with BUGS/RR. Joining the Smurfs smash this season are:
THE SPIDER-FRIENDS/HULK HOUR (Marvel, 4 new half-hour S-F episodes are joined with 13 new half-hours of the HULK), The Big Green Machine is joined by Rick Jones, Betty Ross, Thunderbolt Ross, Glenn Talbot, Hulk-Buster Base...the whole bit. The series should be reminiscent of the 1960s' HULK stories (set in the present, that is).
THE KID WITH THE BROKEN HALO (H-B, 13 half-hours). Gary Coleman's TV movie, starring him as an angel (which was the fifth-highest rated TV movie recently) becomes a new animated series.
FLASH GORDON (Filmation, 24 half-hours) returns to Saturday mornings with Filmation's original sixteen-chapter serial which aired in 1979, plus eight brand-new, never-before-seen half-hours introducing the legendary "Gremlin" (imagine a small, purple Godzooky ...)

Slated to appear in rerun form are DAFFY/SPEEDY and the KID SUPER POWER HOUR (unless H-B and Marvel sell more shows; more as it develops).

And now to once first place, now third-place ABC, which paid for keeping too many old shows on its schedule. Plans call for ABC to keep half of its schedule but boost new episode pick-ups from six to eleven. So the old series you'll see anew are:
SUPERFRIENDS (11 half-hours, H-B, 8:00-8:30)
SCOOBY AND SCRAPPY DOO (11 half-hours, H-B, 10:30-11:00)
RICHIE RICH (11 half-hours, H-B, 9:00-9:30)
LAVERNE AND SHIRLEY (11 half-hours, H-B, 9:30-10:00).
The new series are:
MORK AND MINDY (13 half-hours, H-B, 10:00-10:30). This year for sure! Supposedly, Robin Williams and Pam Dawber will do the voices of their prime-time characters, replacing FONZ.
THE PUPPY'S NEW ADVENTURES (13 half-hours, Ruby-Spears, 11:30-12:00). The Puppy (...Who Wanted a Boy, ...Who Saved the Circus) graduates from weekened specials to a series of his adventures. (Oh well, at least it saved us from SUPER BENJI!)
THE LITTLE RASCALS (13 half-hours, H-B, 8:30-9:00). The famous OUR GANG characters become animated adventure-seekers in this new series. And, last but not least (well, maybe so...)
YABBA-DOO (thirteen half-hours, H-B). Are you ready for a western SCOOBY DOO? Well, that's about what this is, complete with a Shaggy-like sheriff and Scrappy Doo as his deputy. (Is the world really ready for this?) WEEKEND SPECIALS (12:00-12:30) round out the schedule.

Total studio tallies (in half-hours):

Ruby-Spears	28	
Filmation	13	
Marvel	43	
Hanna-Barbera	131	(Champs again!)

Interesting tally, this: H-B is in the total lead, as usual, Marvel, which only had one show last year, has FOUR this year, and both Filmation and Ruby-Spears have only one new program each (the difference being the sixteen new episodes of old series Filmation is doing). This is pretty pathetic, especially for the animators in town, as detailed in my previous letter. Also, and even I hate to say this, creativity seems to have gone up the wazoo this year, as the networks have decided for the most part to play it safe. Will this result in higher ratings, or will the TODAY SHOW become Saturday morning's smash new series next season? Stay tuned.

[Since his letter, NBC has announced their fall schedules for both prime time and Saturday morning. Prime time is really disappointing (the focus on sitcoms left no room for the relatively successful BRET MAVERICK, one of only three shows I watched on NBC this season), and the Saturday morning schedule goes even farther in eliminating the adventure shows from Saturday mornings: THE KID SUPER POWER HOUR/SHAZAM was cancelled. The schedule is: 8:00-FLINTSTONE FUNNIES; 8:30-THE SHIRT TALES (based on Hallmark greeting card characters, from Hanna-Barbera); 9:00-SMURFS; 10:30-GARY COLEMAN SHOW (The Kid With the Broken Halo program as described in Darrell's letter); 11:00-INCREDIBLE HULK/AMAZING SPIDER-MAN HOUR; 12:00-THE JETSONS; 12:30-FLASH GORDON . - R. Blabbit]

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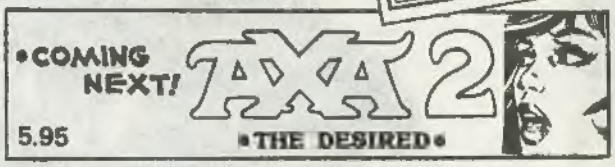

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